

How the partyers saved Bay to Breakers p12

2666 reasons why: Erick Lyle applies Roberto Bolaño's epic to the Obama era p39

GUARDIAN

MARCH 4 - 10, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 23 • FREE



Still crazy after all these years

How does a small theater company survive and thrive in turbulent economic times?
On the brink of 25, Climate Theater is embracing its wild side. By Robert Avila p35

Tim Barsky (from left), Jessica Heidt, Adrian Mejia, Joegh Bullock, Patron, Summer Shapiro, and Marica Crosby clown around in Clementina Alley. | GUARDIAN PHOTO BY JEFFERY CROSS

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

When the news broke last week that Hearst Corporation was threatening to shut down the *San Francisco Chronicle*, the pundits across the country raised the obvious question: will San Francisco become the first American city without a major daily newspaper? I think it's a little early to say that *Chron* is actually going to vanish; part of what's going on is clearly a shot across the bow of the paper's unions, a warning on the part of tough-guy publisher Frank Vega that he's deadly serious about cutting costs. That will mean widespread layoffs, outsourcing of union jobs, etc. Hearst is a big corporation run by bean counters, one that has major financial problems at many of its media properties. It's not going to keep sustaining \$50 million a year losses in San Francisco.

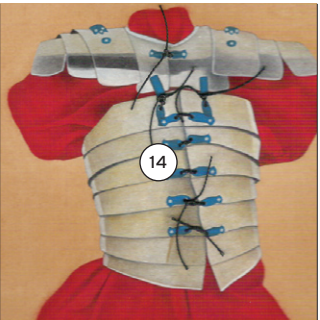
But Hearst is also a major political player in the United States, California, and San Francisco, and a big-city newspaper carries with it a lot of influence. Shutting down the *Chron* would be a huge step, one that the Hearst board members, who include William Randolph Hearst 3rd, a Silicon Valley venture capitalist, are going to do only as an absolute last resort.

What happens if we lose the *Chron*? Well, in the short term, we're stuck with the *Examiner*, which recently lauded Pacific Gas and Electric Co.'s CEO as an icon
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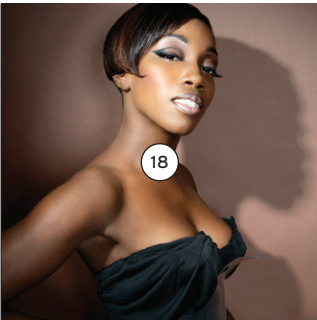
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MAR 13 Blast from the Past Dance,
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MAR 19 Wine Tasting & Live Band
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MAR 20 Welcome Spring Dance,
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MAR 20 Young Single Professionals
Party, Santa Clara

MAR 27-29 National Baby Boomers
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--from "New push for Harvey
Milk Day" by Steven T. Jones,
posted in the Politics blog

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Eric Peterson

1965- 2009

Superstar rock-star San Francisco
comedian, brand naming guru and pioneer
Eric Lawrence Peterson died of a heart
attack in Cambodia on February 25, 2009.
Born May 30, 1965 in Lincoln, NE, he
later graduated from George Washington
University. He was serving as Branding and

Creative Director for TMD Communications of Bangkok/Tokyo. Eric could
charm anyone and did. As an artistic botanist would appreciate a flower, Eric
appreciated words, comedy, music and people. He was responsible for naming
many products, including "Sun Chips", "Upshot" and "Poise". Most recently,
Eric founded a comedy club in Thailand called Bangkokcomedy. Despite the
tragedies life threw him, he seized life with passion. Eric's essence will always be
cherished.

A San Francisco memorial/celebration of Eric is taking place this Saturday,
March 7, from 1-4PM, at his local favorite, the Uptown Bar, 200 Capp St.
Preceded in death by father J. William. Survived by mother Gloria; brother and
sister in law Dr. John and Kathy Peterson; sister, Dr. Julia Bridge; nephews, Jack
and Luke Peterson, Stuart Bridge; nieces, Laura Peterson and Rachael Neff.
Donations in Eric's name can be made to the Humane Society in San Francisco
or Lincoln, NE. The family can be reached via reichmuthfuneralhomes.com.

3.4.09

Its not about the budget, folks,
it's about the economy.

It's a depression. Let's get cracking

By Calvin Welch

OPINION It's time we called it what it is: this is a depression. And we need to figure out the politics of the new age we are entering, especially in cities, which will be the ground zero for economic hardship.

While President Obama and the media continue to use euphemisms (the "subprime mortgage collapse," "the recession," "the credit crunch") for fear of causing a panic. But the recent tsunami of lost jobs and frozen credit, coupled with the long-standing structural problems of nearly 30 years of Republican magic-of-the-marketplace economic policies — shrinking real incomes for 90 percent of Americans, an obscenely expensive healthcare system that neither businesses nor workers can afford, and an outmoded and deadly carbon-based energy system — have created a new global depression, one the experts said could never happen again.

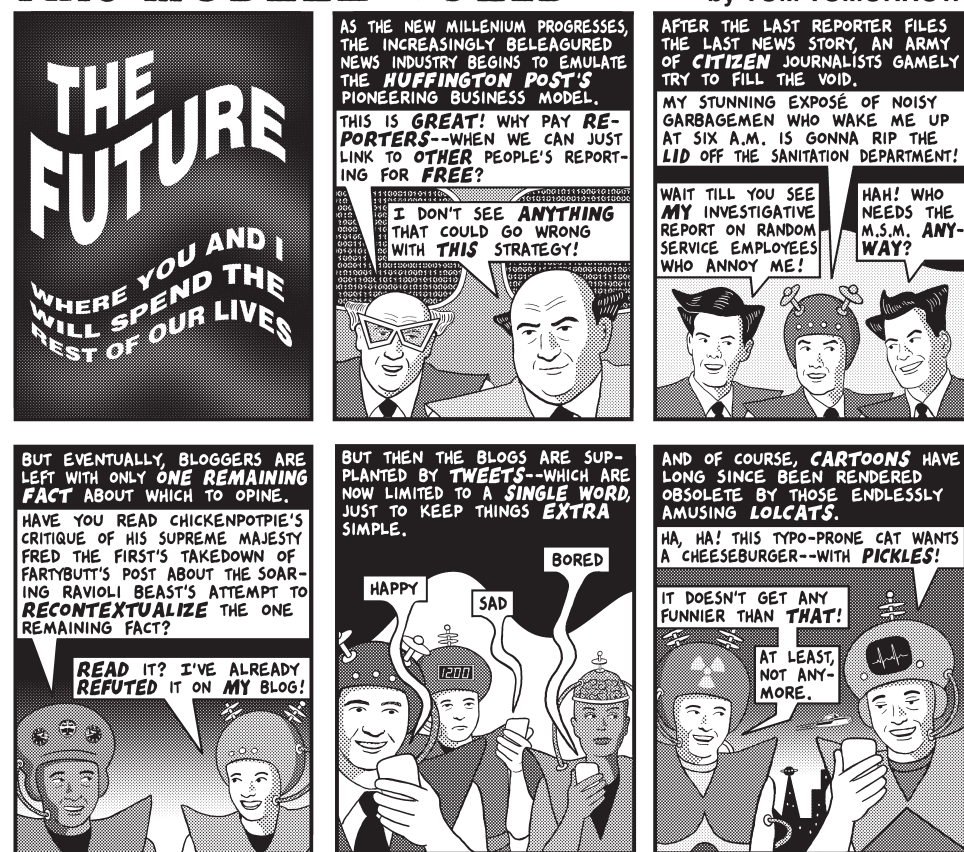
The current global depression differs in three important ways from your grandparents' (or great-grandparents') depression.

First and foremost, this depression was worldwide from the start. Although made in America, the global financial capital system infected the world economy one trading day after it affected ours. Second, the Great Depression was agricultural- and industrial-based, hitting small towns and the countryside the hardest. The current depression is financial service-sector based, and will hit cities and suburbs the hardest, especially the housing, real estate, and retail sectors. Since the nation is far more urban than it was in the 1930s, our depression will put far greater strains on our urban politics and life-supporting social services to low income people, than anything that occurred during the Great Depression. Finally and saddest, this depression comes at a time when organized labor is weak, divided, and confused.

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



Fisher's Folly threatens the Presidio

EDITORIAL The latest proposal for developing the Main Post at the Presidio national park shows exactly what's wrong with the privatized, developer-driven planning that has plagued the 1,400-acre site since Rep. Nancy Pelosi took control of it away from the National Park System.

The centerpiece of the new plan, released last week, is the same old monument to the greed and ego of Gap Inc. founder Don Fisher. The octogenarian billionaire still gets his art museum, a three-building, 200,000-square-foot development that has no place at the Presidio. Oh, it's not quite as ugly and intrusive the original design: most of the main gallery will be underground, and the roof will be green. How lovely.

The essential problem with the museum remains, and will continue to plague this development plan. The park is making room for a museum, which was never part of anyone's vision for the new national park when the Army abandoned the post, purely and simply because a billionaire with

powerful political connections wants a place to show off his personal art collection. Fisher's desires are driving the shape of what ought to be a crown jewel of an urban park. The folks who once upon a time thought the Presidio could be a center for sustainable ecology never had a chance.

And a museum of contemporary art is a total mismatch for the Presidio's main post. A museum is, by its nature, designed to attract large number of visitors — and since there's only limited transit capacity in the Presidio, most of them will come by car. The center of the park will be overwhelmed with traffic — and so will the surrounding neighborhoods and the streets that serve as the chokepoints for the Presidio's limited number of entrances and exits. Those cars will compete for space with the growing number of hikers and bicyclists trying to carve out a space in what is, by definition, a park.

The Main Post proposal also includes a large hotel (described as a "lodge," to conjure up images of rus-

tic accommodations) that will feature a high-end restaurant and bar.

This commercialization of the Presidio stands as the legacy of the speaker of the house, who back in 1994 bowed to Republican demands and decided to take the new park away from the people who run every other national park in America and turn it over to a developer-run Presidio Trust. The trust was saddled with a mandate something no other park has ever faced — it has to develop enough real estate to become self-sufficient. And with Fisher as one of the early trust members, the Presidio has become part office park (with a big George Lucas complex that won the moviemaker a \$60 million tax break), part shopping center — and now part museum and hotel complex.

This plan — and the overall dreadful direction the park is taking — can still be changed. The seven-member trust board is appointed by the president, and the Obama

SEND YOUR LETTERS TO:
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COMMENTS

NO FEE FOR THE ARBORETUM

It is imperative that the proposed \$5 entrance fee for the San Francisco Botanical Garden at Strybing Arboretum not be implemented.

The garden is a public resource, so unfettered access is imperative. There are three entrances to the gardens, so the salaries (and associated costs) for three ticket-takers will need to be deducted from revenue. Many visitors to San Francisco, having already shelled out the extortionate entrance fees for other attractions in the area, will not choose to pay. The wonderful library, with its art exhibits, will also be off-limits unless one pays.

The gardens also are a place where many participants in and visitors to the shows at the under-utilized County Fair Building go to take a break. Many joggers love to breeze through. Personally, I sometimes enjoy spending 10 minutes walking from one main entrance to another. Charging entrance fees will be a tragedy for the entire Bay Area. Other alternatives need to be pursued.

To protest this move, contact Rec and Park Manager Jared Blumenfeld (415-831-2701; jared.blumenfeld@sfgov.org) and San Francisco Botanical Garden through Strybing Arboretum executive director Michael McKechnie (415-661-1616, ext. 415).

Harry S. Pariser
San Francisco

JROTC IS A RECRUITING TOOL

Petra Meyer claims in her letter to the editor ("The JROTC choice," 2/18/2009) that JROTC is not a military recruitment program. Here is a short list of some folks who disagree:

Former Defense Secretary William Cohen, under former President Bill Clinton, who famously said "JROTC is one of

CONTINUES ON PAGE 6 »

FRIDAY NIGHTS

at the de Young

March 6

From 5–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.



Image: Andy Warhol, Debbie Harry, acrylic and silkscreen ink on linen, 1980. Collection of The Andy Warhol Museum, Pittsburgh Founding Collection Contribution. The Andy Warhol Foundation for the Visual Arts, Inc. © 2009 The Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. © 2009 Deborah Harry. Under license to Anthill Trading Ltd.

VIEW the special exhibition **Warhol Live**. Andy Warhol used music to transform himself from fan, to record album designer, to producer, to celebrity night-clubber, to rock star. The first comprehensive exploration of Warhol's work as inspired by celebrity and the music industry, this exhibition will provide a visual and aural score to his extraordinary work. Also on view: **Yves Saint Laurent**.

EXPERIENCE the music of **Japonize Elephants** who will perform two sets of music including French folk tunes and a self-described classification of "hardcore gypsy-circus-bluegrass-pirate-clown-klezmer madness."

SCREEN **Superstar** (1998), a feature-length documentary about Andy Warhol's art, films and the musical and star-studded world he lived in. Film begins at 7pm in the Koret Auditorium.

CREATE your own **jewelry** with inspiration from the live music.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation



This program is supported by the Koret Foundation and is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation

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de Young

EDITOR'S NOTES

CONT>>

of alternative energy. I need say no more. In the longer term, something will arise to replace the *Chron*, probably several Web-only daily newspapers, but they'll never achieve the clout an old-fashioned morning paper had on the political, cultural, and civic dialogue. Those days are numbered anyway; the urban news media of the future will be smaller, less concentrated, and less individually influential.

I'm not a huge fan of Hearst's San Francisco flagship, but it's always a shame to see a newspaper die. And I'm convinced that the creaky old *Chron* could still survive. But it will need major surgery — not just on the finances, but on the content. Because these days, nobody I know under 30 bothers to read it.

So for Mr. Vega and his editor, Ward Bushee, allow me to offer some hints at reviving the moribund publication:

1. Become a San Francisco paper. Nobody reads the *Chron* for national news any more. You can get *The New York Times* delivered or read it on the Web and get far better coverage than anything the *Chron* offers. So give it up. Go local. And by local I don't mean Walnut Creek and Orinda; forget the suburban readers and try to convince people in your central circulation area that you have something worth reading every day.

2. Trade C.W. Nevius to the *Examiner* for a draft choice and a writer to be named later and hire seven progressive columnists who can talk about issues that people in one of America's most liberal cities actually relate to. Run a front-page opinion column every day, by a different one of them — make every powerful interest in the city nervous.

3. Redirect the energy and money from the national news to local investigative reporting. A team of five reporters can break a dozen major stories a year. We do it here on much less.

4. Since David Lazarus left for the *L.A. Times*, there's not much muckraking on the business desk. Forget the wire stories and the puff — kick some corporate asses.

5. Hire a liberal editorial page editor.

6. Ray Ratto. Go team. **SFBG**

DEPRESSION

CONT>>

San Francisco leaders seem unequal to the challenges confronting us. Recently Mayor Gavin Newsom has come up with the usual policies that transform a bad recession into an even greater depression:

cut urban health and human services, lay off city employees, and massively accelerate speculation in condo conversions in the midst of cratering real estate values and zero mortgage lending while providing an anemic stimulus proposal for a handful of small businesses that pay their workers very little and are no longer capable of providing health care.

But in the land of the blind, the one-eyed person is king. What is the progressive answer to these mindless proposals? The usual default answers: no cuts, no layoffs — and silence on all the other issues confronting us. This simply won't do this time. Its not about the budget, folks, it's about the economy.

We need to start talking with each other — now — about how we rebuild a sustainable urban economy that runs on renewable energy, provides health care for our people, and houses us all. Lets get cracking. **SFBG**

Calvin Welch is a community organizer and resident of San Francisco.

FISHER

CONT>>

administration will soon have a chance to fill three of the slots. By tradition the local congress member (Pelosi) would have a major say in those appointments — but Pelosi is close to Fisher and has set the Presidio on the wrong course. Obama ought to appoint credible environmentalists and preservationists who are wiling to question and oppose Fisher's grand scheme.

Some well-meaning local museum foes think the best answer is to encourage Fisher to build his personal edifice somewhere else — say, in downtown San Francisco, where other museums are and where there's adequate transit infrastructure. The Board of Supervisors voted 9-2 to encourage Fisher to follow that path.

We wish he was willing to donate his contemporary art to SFMOMA which is perfectly suited to handle and display it. But Fisher wants total control, and no professional curator would ever accept that. So we're willing to consider a new Fisher museum downtown. But the city shouldn't roll out the red carpet for it. If the Republican who made a fortune selling clothes sewn by children in third world sweat shops wants to buy some land and apply for a building permit, the city should treat him like any other developer. But Don Fisher, who has done almost nothing but damage to this city, deserves no special favors. **SFBG**

COMMENTS

CONT>>

the best recruiting devices we could have." Former Army Chief of Staff General Eric Shinseki, currently the Secretary of Veterans Affairs, who testified that 30 percent of JROTC cadets end up in the military. And how about cadet Jason, who wrote on the pro-JROTC Facebook page that "Without JROTC, I would not be where I am today — a staff sergeant in the United States Army." Still in denial, Petra? Then read U.S. Army Recruiting Command Policy Memorandum 50, which unambiguously states that JROTC personnel are to "facilitate recruiter access to cadets in JROTC and ... sell the Army story." We should keep the military away from our 14- and 15-year-old youth.

Nortonsf

From sfbg.com

WHO NEEDS THE MAYOR?

I have a budget balancing proposal involving a reduction in city spending. Gavin Newsom has clearly demonstrated that San Francisco can get along without an acting mayor, so let's eliminate the Mayor's Office. Not only would we save big bucks on the mayor's salary, we would also eliminate all those six-figure, mayoral do-nothing appointments.

Rememberthepast

From sfbg.com

FOR THE RECORD

The Picks section of the Feb. 25 issue incorrectly listed the date of the Everlasting BASS One-Year Anniversary Party. It takes place Sat., March 7.

In our Feb. 25 story "She's a Magic Woman," we misidentified the gallery that debuted Desirée Holman's *The Magic Window*. The installation was conceived for and first shown at Silverman Gallery, the SF space that represents Holman.

A photo in the Feb. 25 issue was misidentified. It showed people lining up for free meals at St. Anthony Foundation Dining Room.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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Wilbur Storey, statement of the aims
of the *Chicago Times*, 1861

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COLUMNISTS Jessica Lanyadoo, L.E. Leone, Andrea
Nemerson

CONTRIBUTING EDITORS Susan Gerhardt, Lynn Rapoport,
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CONTRIBUTING WRITERS Chris Albon, Robert Avila, David
Bacon, Garrett Caples, George Chen, Michelle Devereaux,
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135 Mississippi St., San Francisco, CA 94107
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Blaming the system

A call to rewrite the state's constitution is met with support — and questions

By Rebecca Bowe
> rebeccab@sfbg.com

The Grand Sheraton Hotel in downtown Sacramento was buzzing Feb. 24 as some 400 conference-goers representing myriad geographies and political perspectives gathered in one room to tackle an enormous question: should California's constitution get an overhaul?

Hosted by the Bay Area Council, a San Francisco-based business group, the summit introduced the idea of staging a statewide constitutional convention that would grant Californians the opportunity to make major revisions to the state constitution and streamline the government reform process.

The council hopes to place a measure on the ballot as early as November 2010 to ask voters if a convention should be called. If the effort gets a green light, it would mark the first time in 130 years that a meeting of this kind was convened in California.

The state's government is dysfunctional, *Sacramento Bee* columnist Dan Walters opined during the summit. Full of stakeholders with disparate viewpoints who are too often unwilling to collaborate, he said, the Legislature either tends to roll out "unworkable monstrosities" or have its efforts stalled by a small number of representatives who disagree with the majority. "The problem isn't really which party is in charge," he said.

"It's the fundamental structure of the government."

The summit attracted diverse interests ranging from Chevron Corp., an icon of big business in the Bay Area, to the Courage Campaign, a left-leaning political organization cast in the mold of Moveon.org. Despite being divided on other issues, all parties seemed to be in agreement on the main point that California's government is desperately in need of a fix.

"I think of the government in California as being like the Winchester House — you keep adding rooms, but there are no corridors," Sen. Mark DeSaulnier (D-Concord) joked at the summit, referring to a historic mansion in San Jose renowned for its monstrous size and complete lack of a floor plan.

The idea for holding a convention was first floated last summer, when Bay Area Council President and CEO Jim Wunderman published an editorial in the *San Francisco Chronicle* titled "California Government Has Failed Us." Wunderman struck a nerve, and organizations such as Common Cause and the League of Women Voters signed up to partner with the business group to launch the constitutional convention effort. Clamor for government reform got louder still in recent weeks, as a disapproving public witnessed legislators sink into a debacle over the budget deal.

An arduous budget debate further intensified when it came to extracting the last vote needed to achieve the



The delegates to the Bay Area Council's constitutional summit were, in the words of one critic, "awfully male and awfully pale." | PHOTO COURTESY BAY AREA COUNCIL

required two-thirds majority. The Democratic majority wound up negotiating with Sen. Abel Maldonado (R-Santa Maria), who turned his vote into leverage to force concessions on his own demands. Maldonado was able to single-handedly eliminate a proposed 12-cent increase on the gas tax, and he stipulated that an initiative be placed on the May ballot for an open primary.

"The budget was held hostage to right-wing ideology when the people of the state were demanding a real solution to a real problem," says Lenny Goldberg, executive director of the California Tax Reform Association and the owner of a lobby-

ing firm. "For example, the only way they could get the votes was to give away huge corporate loopholes."

The lesson learned? "We have tied ourselves in knots with the two-thirds vote requirement," declared Lt. Gov. John Garamendi, a moderate Democrat and gubernatorial candidate, spurring a round of applause at the summit. Garamendi called for "majority rule, plain and simple, on every issue." He also suggested extended term limits, and transitioning to a 120-member unicameral legislature to allow representatives to better represent smaller districts.

Other ideas for reform that got bandied about during the summit

included reinventing election procedures and considering approaches such as instant-runoff voting, establishing proportional representation, changing the number of signatures needed to place an initiative on the ballot, and establishing an automatic review process for state agencies.

In order to hold a convention, California voters would have to approve two separate ballot initiatives. The first would create an amendment to the current constitution allowing voters to call the convention, while the second would call the actual convention. Both questions could be put to voters on the same

CONTINUES ON PAGE 12 >>

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Art in the Atrium

KERRY JAMES MARSHALL



Kerry James Marshall, *Visible Means of Support: Monticello* [painted study] (detail), 2009; Collection of the artist; © Kerry James Marshall

Race and identity are explored in surprising ways in this latest commission for the Haas Atrium, SFMOMA's free public space.

SFMOMA Learn more at the new sfmoma.org

Art in the Atrium: Kerry James Marshall is presented to the public thanks to the generosity of the Evelyn and Walter Haas, Jr. Fund. [evelyn & walter HAAS, JR. fund](http://evelyn&walterhaasjr.org)

“The budget was held hostage to right-wing ideology when the people of the state were demanding a real solution.”

- Lenny Goldberg, California Tax Reform Association

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CHRONICLE 13

ALERTS

By Steven T. Jones, Joe Sciarillo, and Andrew Shaw

> alerts@sfbg.com

WEDNESDAY, MARCH 4

Fresh food from small spaces
Just because you live in a small San Francisco apartment doesn't mean you can't grow some of your own meals. RJ Ruppenthal, author of *Fresh Food from Small Spaces*, will show attendees how to use the space they have to grow fresh food. Come learn to more productively use even the smallest and darkest of spaces to cultivate crops right in your home.
6-8 p.m., free
Port Commission Hearing Room, Ferry Building (Market & Embarcadero), SF
www.sfgro.org
www.ferryplazafarmersmarket.com

Effective poverty fighting
Author and Princeton professor Peter Singer, who was named one of the "The Most Influential People in the World" by *Time* magazine, will discuss practical ways to fight poverty with philanthropy, local activism, and political awareness. 6 p.m., members free, non-members \$15, students \$5
World Affairs Council
312 Sutter, SF
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www.itsyourworld.org

Vigil for equal rights
On the evening before the California Supreme Court hears oral arguments on the constitutionality of Proposition 8, supporters of marriage equality will gather to show support for restoring the rights of same-sex couples. There will be a march from Harvey Milk Plaza to the Civic Center lawn, where attendees are encouraged to bring a tent and camp out.
5-8 p.m., free
Start at Market and Castro, SF
End at City Hall, SF
www.eveofjustice.com/sf

THURSDAY, MARCH 5

Arguing marriage equality
The long struggle for same-sex marriage rights enters its endgame

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when the California Supreme Court hears oral arguments on the constitutionality of Proposition 8, which sought to take away the rights of gay and lesbian couples to marry. While there are only about 20 public seats available in the San Francisco courtroom, the proceedings will be shown on the Internet and televised in alternative sites around town (see the link below for details).
9 a.m.-noon, free
Earl Warren Building
350 McAllister, SF
www.courtinfo.ca.gov/courts/supreme/highprofile/prop8viewing.htm

Confronting climate change
Local activists — including Wael Hmaidan, Claire Greensfelder, Payal Parekh, Joshua Kahn Russell, and Neil Tangri — discuss their work toward an international

climate change treaty and the next steps. They have firsthand accounts from the first round of negotiations held in December in Poznan, Poland. Speakers from the Global Alliance for Incinerator Alternatives, Global Exchange, the International Forum on Globalization, and other green activist groups will discuss major changes anticipated in international law, national policy, and local initiatives.
7 p.m., free
Centro del Pueblo
474 Valencia, SF
www.no-burn.org

FRIDAY, MARCH 6

Art exhibit and performance
Amnesty International teams up with local and international art-

ists to tell the stories of women facing and overcoming violence. This event will also feature dance, music, and spoken word performances by the young women artists of Loco Bloco and Mission Girls. 8 p.m. (also Sat/7, 8 p.m. and Sun/8, 2 p.m.)
\$10 general admission, \$5 youth
Women's Building
3543 18th St., SF
For more info, e-mail svaw.nor-cal@gmail.com **SFBG**

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NOISE
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PIXEL VISION
Look of the Day, Objects of Obsession, and the death of paper art



POLITICS
The death of the *Chronicle*, Fisher's museum plans, and a new push for Milk Day

Energy 92.7 and AT&T are Honoring
The People Of The Bay Who Raise The Bar In The Community.

Dan is the only full time employee of Lavender Seniors which provides social activities, support, and networking for lesbian, gay, bisexual and transgender seniors in the East Bay. The mission of Lavender Seniors of the East Bay is to improve the quality of life of older lesbian, gay, bisexual, and transgender residents of Alameda and Contra Costa counties through outreach, advocacy, and education.

Dan Ashbrook of Lavender Seniors of the East Bay is this week's AT&T Spotlight Community Hero. Energy 92.7 and AT&T will donate \$500 to Lavender Seniors.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T...helping to raise the bar in our community.



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Stimulating transit

By Andrew W. Shaw
and Steven T. Jones
› news@sfbg.com

GREEN CITY Public transit agencies in the Bay Area are being hit with deep cuts to their operating budgets, thanks to the recent state budget deal, and are hoping to use money from the federal economic stimulus bill to maintain their operations.

That conflict played out during a Feb. 25 hearing in Oakland by the Metropolitan Transportation Commission, the agency that distributes federal transportation funds to the nine Bay Area counties, which was considering how to distribute \$341 million in funding intended for public transit agencies and \$154 million for road projects.

Caltrain, AC Transit, Bay Area Rapid Transit, the San Francisco Municipal Transportation Agency, other Bay Area districts, and transit user groups urged the MTC board to direct most of the money to immediate needs rather than long-term projects.

Community groups urged the MTC to abandon plans to use \$70 million for BART's Oakland Airport extension and \$75 million for the Transbay Terminal rebuild in San Francisco.

"People who are most affected when Muni makes fare increases and service cuts are people who are transit-dependent," said Razzu Engen, who represents the Tenderloin Housing Clinic and the Transit Justice Project. "You can have the best capital expansion project there is out there, but if you don't have the money to run it, forget it, it's not worthwhile."

While the MTC voted to remove the Transbay Terminal expenditure - noting that it could tap into a separate pot of \$8 billion for high-speed rail projects in the stimulus measure - they kept the BART extension project in place, leaving \$271 million to be divided among the transit agencies.

"Our ongoing need is to maintain continuing operations. But maintenance doesn't have a very big constituency on the commission. We have a firm commitment to capital programs," MTC spokesperson Randy Rentschler told the *Guardian*.

Judson True, spokesperson for the San Francisco Municipal Transportation Agency (which operates Muni), said the money will help offset state funding losses of \$61 million over the next two years and allow the agency to "rehabilitate the system."

Among the expenditures

approved by the MTC was \$11 million to install 67 new Muni ticket vending machines and money for new Muni vehicles and rail interchanges.

Jose Luis Moscovich, executive director of San Francisco County Transportation Authority, supported the MTC's decision. "[We're] going to see money flowing through formulas to Muni to alleviate service conditions on the T-Third, N-Judah, the L."

Moscovich maintains that the region "needs to take the opportunity of the stimulus package to do things that are going to change the way we live. Paradoxically, these big projects like the Transbay project are the things that are going to take us in that direction."

Yet the removal of the Transbay Terminal funding, while upsetting to Sup. Chris Daly — who serves on both the MTC board and the Transbay Joint Powers Authority board — turns out to be even more complicated than it seemed at the time.

The *San Francisco Chronicle* reported March 2 ("Transbay high-speed rail station hits a snag") that both the California High Speed Rail Authority and Caltrain — systems expected to share the new Transbay Terminal rail terminus — are now expressing doubts about whether they will use the facility after all because of design flaws with its rail component.


CHSRA chair Quentin Kopp was quoted as saying, "Three sets of engineers met and concurred that the design for the station was inadequate and useless for high-speed rail."

TJPA spokesperson Adam Alberti, who has been sparring with Kopp in recent months over whether Transbay will be the terminus for a high-speed rail system extending from San Francisco to Los Angeles (see "Breaking ground," 12/10/08), told the *Guardian*, "I don't think it's as bad as it sounds."

He said the TJPA is currently working to resolve the engineering problems and handle the increased volume expected from high-speed rail and Caltrain and he hopes to have a solution in place by March 12, when he said the MTC will revisit the matter.

BART General Manager Dorothy Dugger also defended the Oakland Airport extension, telling the *Guardian*, "The challenge in transit is not one over the other. We need to address all those requirements if we're going to end up with an effective, functioning system that continues to attract people out of their cars and into the smart environmental choice — which is public transit." **SFBG**

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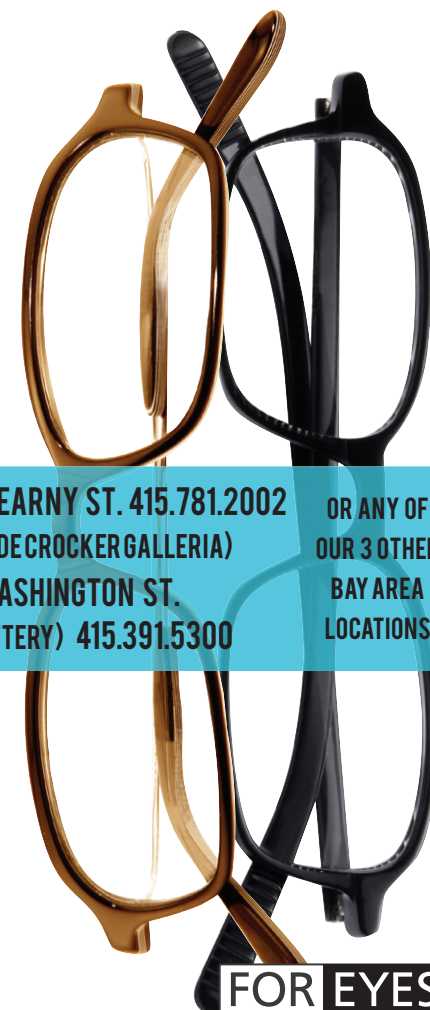
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Score one for fun

Bay to Breakers crackdown averted, but logistical problems with the event remain

By Steven T. Jones

› steve@sfbg.com

City officials and race organizers have dropped plans for a crackdown on partying at the annual Bay to Breakers race in the face of a massive grassroots organizing effort that quickly generated more than 20,000 members opposed to the proposed bans on alcohol, floats, and nudity.

“We’re pleased with the outcome. I think it’s a victory,” Ed Sharpless of the group Citizens for the Preservation of Bay2Breakers told the *Guardian*. “When you have over 20,000 people join your group in two weeks, it means something.”

It means that people are tired of the string of crackdowns by Mayor Gavin Newsom (and his special events coordinator, Martha Cohen) that the *Guardian* has labeled the “Death of fun” (see “Death of fun, the sequel,” 4/25/07), which have included canceling Halloween in the Castro District and placing restrictions on the Haight Ashbury Street Fair, How Weird Street Faire, North Beach Festival, North Beach Jazz Festival, and other events.

And the public outcry demonstrates that big events like Bay to Breakers don’t belong to the organizers and sponsors; they’ve become the property of the entire city.

Sharpless was part of a Feb. 27 meeting convened by the Mayor’s Office that included opponents of the crackdown, race organizers, neighborhood groups, and Sup. Ross Mirkarimi, who has been trying to balance complaints about public urination, drunkenness, and trash with his concerns about killing yet another party.

Afterward, the Mayor’s Office issued a statement indicating that floats would be allowed as long as they aren’t used to transport alcohol, urging Bay to Breakers participants to register for the race, and stating that alcohol consumption “will be subject to the laws of

California. Race organizers will coordinate with the San Francisco Police Department to proactively remove kegs and glass bottles of alcohol from the race course.”

While that alcohol policy was left deliberately vague, those involved with the negotiations and the May 17 event say drinking will be allowed as long as attendees don’t get out of control. As with alcohol, Similarly to alcohol, nudity isn’t specifically allowed, but it’s no longer explicitly banned.

“The issue was it had gotten out of hand last year,” Sam Singer, a crisis communications specialist brought in by race organizers, told the *Guardian*. He said the race organizers wanted to put a stop to the mayhem and proposed the restrictions, but eventually agreed to work with the partiers this year.

“There was a request by the pro-float, pro-alcohol group to continue what had been a San Francisco tradition. Now it’s incumbent on them to register for the race so organizers can pay for it,” Singer said. “This debate has created a positive social pressure to be a cool person and to be respectful of one’s self and one’s neighbors.”

Opponents of the crackdown agree and say they will work to keep things under control. Or as Citizens for the Preservation of Bay2Breakers wrote in a public statement, “The problems with public drunkenness ... we get it and agree. People, you need to act more responsibly. Pace yourself. It’s a long day. Don’t get out of hand and don’t ruin it for the majority of folks who are acting responsibly. Most importantly, take care of your friends and each other.”

But there are still outstanding questions about whether race organizers (including for-profit corporations AEG and ING) are providing enough portable toilets and trash receptacles to avoid last year’s problems, concerns that were raised but not resolved on Feb. 26 during a permitting hearing before the city’s Interdepartmental Staff Committee on Traffic and Transportation.



City officials and race organizers recently dropped plans to ban alcohol and floats at the May 17 Bay to Breakers race. | PHOTO BY MEGAN VAN DEREN

Organizers told ISCOTT they would provide 650 portable toilet this year, compared to 550 last year, and that they would be more concentrated around problem areas such as Alamo Square and the Panhandle. But Sharpless told the committee that still wasn’t adequate, describing last year’s problems as “mostly a logistical issue” and saying the proposed crackdown and hiring of Singer, who often charges \$400 per hour, were counterproductive.

“Why is it they bring in such a heavyweight to deal with this when they could have applied their resources to these logistical issues?” Sharpless told ISCOTT. “They want to take away the fun in San Francisco to make a buck.”

Longtime runner Tony Rossman, who supports the crackdown, didn’t agree and told ISCOTT, “There is a one-word problem here and that is alcohol. And that requires public enforcement.”

But Conor Johnstone, a runner who opposes the crackdown, told ISCOTT that banning alcohol was an attack on the character of the 97-year-old event, rather than dealing with the main stated problems. “I think an increase of 100 Porta-Potties is anemic at best,” he said.

Jeremy Pollock, who was representing Sup. Mirkarimi, offered ISCOTT and race organizers a long list of suggestions to mitigate the problems, including using large capacity urinals,

creating an end point with entertainment and Dumpsters for those with floats, and setting a cheaper registration tier for those who aren’t serious runners. “Nobody wants to see this race end,” he said.

Opponents of the crackdown say they will continue working to resolve the outstanding issues.

“We’re not done, folks. There is still work to be done. Issues to be resolved. Details to be hammered out,” Citizens for the Preservation of Bay2Breakers wrote in a public statement. “What wasn’t discussed at the meeting and tabled for later discussion are the logistical deficiencies we still believe exist with race organizers’ plan for the event. Recent research by our group revealed that the New York Marathon sources 2,250 toilets for 39,000 participants in their race, while AEG race organizers source only 500 toilets for 65,000 participants in Bay to Breakers. Could it be that there are such massive issues with public urination because there simply aren’t enough toilets?”

Mirkarimi was happy with the agreement, but said it didn’t address the logistical concerns he’s been raising. “It’s a good step in the right direction. However, this is predicated on the trust that may not be felt until the day of the race. We were looking for specifics to improve this race.” **SFBG**

Constitution CONT.››

ballot, according to the Bay Area Council. Any changes made to the constitution would then have to be ratified by voters.

The process of calling a convention is clear enough, but questions abound on how to proceed from there. For example, how would convention delegates be selected? How many would attend? How would the organizers ensure inclusiveness across ethnic, gender, and economic boundaries? Would the convention open up the entire constitution to debate, or would parties agree to narrow the scope to a few key issues? How would

the convention itself escape the same gridlock that critics say has rendered the Legislature dysfunctional?

Without hammering out the fine points, it’s hard to know whether the enthusiasm exhibited at the summit could survive the nitty-gritty details of actually going through with a convention. It’s also too early to say whether progressives could emerge from such a process satisfied with the results.

Assemblymember Tom Ammiano adopted a wait-and-see attitude toward the constitutional convention. “I wouldn’t tell you at this point I’m enthusiastic about it because it could be too much blah-blah and not enough action,” he told the *Guardian*.

“I do definitely support budget reform — I’m going to make that a priority — and really want to look at the budget infrastructure, certainly the two-thirds majority. I think we need to deliberate on it and make certain that it wouldn’t have any unintended consequences.”

Sen. Mark Leno shared Ammiano’s view that the two-thirds majority requirement tops the list of problems. “I think we could take some modest but profound steps before we open up an entire potential Pandora’s box,” he said of the convention idea. “I don’t wish to dampen the spirits of our friends at the Bay Area Council. Their intentions are very good. But should it go forward, the

devil will be in the details.”

Goldberg took a similar stance. “The biggest problem is the two-thirds vote requirement for taxes and a budget,” he told the *Guardian*. “If a constitutional convention is the way that issue gets resolved, that’s positive. But the question is, how long is that going to take? How are they going to do it? There are so many unanswered questions that I would say, if that’s the only way to deal with the two-thirds vote, let’s do it.”

Robert Cruickshank, public policy director at the Courage Campaign and a blogger with the political Web site Calitics.com, said he feels confident that a convention is a worthwhile pursuit for progressives. His

organization conducted a poll of its membership to gauge whether there was progressive support for the idea, he said, and results showed that 92 percent of respondents supported it.

For his part, Wunderman emphasized the convention as a tool that could be used by voters rather than elected officials in Sacramento. “I’m excited about changing the game, changing the rules,” he told the *Guardian*. “And I’m more confident than ever that if you lead Californians to revise their constitution, once they see it, they’ll know what they have to do, and they’ll do it. And the fact that it was them that did it will give rise to support for the product.” **SFBG**

By Sarah Phelan

sarah@sfbg.com

Is San Francisco really the frontrunner in the race to become the first major U.S. city to go without a major daily? Or is it a victim of disaster capitalism, in which powerful corporations exploit economic meltdowns to exact otherwise unacceptable concessions from employees and/or antitrust legislators?

Media critics chewed on those questions last week, following Hearst Corporation's abrupt Feb. 24 announcement that it is undertaking "critical cost-saving measures including a significant reduction in the number of its unionized and non-unionized employees" at the *San Francisco Chronicle*, and will close or sell the paper, which has 1,500 employees, 275 in the newsroom, unless these changes occur within weeks.

Noting that the *Chronicle* lost more than \$50 million in 2008 - the worst year in a string of nonstop losses the paper has suffered since Hearst bought it in 2000 - Hearst vice chairman and chief executive officer Frank A. Bennack Jr. and Hearst Newspapers president Steven R. Swartz warned that "without the specific changes we are seeking across the entire *Chronicle* organization, we will have no choice but to quickly seek a buyer for the *Chronicle* or, should a buyer not be found, to shut the newspaper down."

Two days later, the California Media Workers Guild, which represents workers at the *Chronicle*, reported that Hearst is seeking "a combination of wide-ranging contractual concessions in addition to layoffs, the exact number of which the company said it did not yet have."

"For Guild-covered positions, the company did say the job cuts would at least number 50," read a Guild statement. "Other proposals include removal of some advertising sales people from Guild coverage and protection, the right to outsource - specifically mentioning ad production - voluntary mentioning ad production - voluntary buyouts, layoffs and wage freezes."

Guild representative Carl Hall said he doesn't see any reason to think Hearst's threats are a bluff.

"The Rocky Mountain News just closed in Denver," Hall told the *Guardian*. "The Seattle Post-Intelligencer, which is also owned by Hearst, is slated to close in March, if a buyer isn't found. We've seen bankruptcies and disaster scenarios all around the country, and the *Chronicle* has experienced some of the deepest operating losses in the nation."

Reached for comment March 2, *Chronicle* publisher Frank Vega told the *Guardian*, "We're still in the process," while Guild treasurer George Powell said that "proposals

The *Chronicle* death watch

Hearst's threat to shutter the *San Francisco Chronicle* sends shockwaves through an industry in crisis



At least the building's valuable: The *Chron*'s historic headquarters houses a newspaper in serious trouble. | GUARDIAN PHOTO BY CHARLES RUSSO

have been exchanged and each side is evaluating them."

WHERE'S THE MONEY?

Evaluating Hearst claims is hardly an easy task. A privately held corporation, Hearst doesn't open its books to the public. But one thing is clear, just from reading postings on the corporation's Web site: Hearst is midway through a squeeze in which it's trying to turn a profit on the 15 newspapers it owns throughout the country.

And that means more syndicated stories - and possibly the end of free newspaper Web sites.

As Swartz outlined in a recent press release, all Hearst newspapers will be required to allow for "efficient production or common content sharing," use "outbound telemarketing and self-service ad platforms more effectively," increase their subscription rates, outsource printing, and charge for digital content.

"Exactly how much paid content to hold back from our free sites will be a judgment call made daily by our management," Swartz stated. "Our goal is a business model that seeks, by 2011, to get more than 50 percent of our revenue from circulation revenue and digital advertising sales."

And the same day that *Chronicle* workers learned that their newspaper might be facing the axe, Hearst cut 75 out of 135 newsroom positions at the *San Antonio Express-News* in Texas.

As *San Antonio Express-News* editor Robert Rivard told his staff, "Incremental staff and budget cuts,

we are sorry to say, have proven inadequate amid changing social and market forces now compounded by this deepening recession."

"It's like death in here today," a source, who asked to remain anonymous, said. "Everyone who was laid off is still here, working 'til March 20."

And like the growing pool of newsroom refugees nationwide, the victims of this San Antonio massacre have since met to brainstorm about other newsgathering business models.

"We all have kids, so we need salaries and insurance," our source confided, "but we're going to start researching some options, see what's working and not in other places. The time is ripe."

THE SINGLETON SCENARIO

Meanwhile, sources within the *Chronicle* -- who asked to remain anonymous given the ongoing negotiations, -- claim that there isn't much hope that Hearst will come up with innovative solutions, but that there is a chance the paper could be sold to Dean Singleton, the only other major Bay Area newspaper publisher.

Singleton's MediaNews Group owns the *San Jose Mercury News* and the *Contra Costa Times*, and has lost several antitrust cases in recent years. Any deal with the *Chronicle* would require Department of Justice approval - and would give one owner control of nearly every daily newspaper in the Bay Area.

The media baron refuses to com-

ment on whether he is considering buying the *Chronicle*.

"We'll just watch it play out," Singleton told Editor and Publisher's senior editor, Joe Strupp, last week. "I am not going to speculate on what could happen."

But, as Strupp noted, "MediaNews remains highly leveraged."

Hearst corporation currently holds a substantial amount of MediaNews debt, owns 31 percent of MediaNews Group newspapers outside of the San Francisco Bay Area, and recently took control of four Connecticut papers that MediaNews was managing for Hearst.

Former *Chronicle* city editor Alan Mutter believes Singleton could still be in the running.

Observing on his Reflections of a Newsosaur blog that "To wipe out a \$50 million loss, let alone make a profit, the [*Chronicle*] would have to eliminate 47 percent of its entire staff," Mutter later clarified that he believes it's "extremely unlikely" that the *Chronicle* will reduce its staff to that extent.

"But, it will try to do some serious cost cutting, and it could be sold, potentially, to MediaNews, because Singleton would not necessarily be expected to put up any money," wrote Mutter, noting that hundreds of people involved in the *Chronicle*'s advertising operations could be eliminated if Singleton took over, since ads for MediaNews' papers are already assembled in India. Another motivation for Hearst to find someone to

take over the *Chronicle* lies in the multimillion dollar printing plant that Hearst just built.

"But no one expects the business to break even now," Mutter said. "If you want to make \$20-\$30 million profit over the long term, that's not a good outcome for a business that has lost \$1 billion in recent years."

Michael Stoll, director of the Public Press project, which seeks to launch a nonprofit daily paper, told us he thinks it would be "a real tragedy" if Hearst followed through on any of its *Chronicle* threats.

"Most San Francisco journalism is generated by reporters at the *Chronicle*, and its few competitors would be ill-prepared to step in and immediately fill the void," Stoll said.

Concerned that Singleton's MediaNews could try to make the case that there is a crisis and that the Department of Justice should therefore waive antitrust prohibitions against monopoly ownership, Stoll warned that "the expansion of MediaNews ownership to nearly every other paper in the Bay Area in the last two years has proven to be an unmitigated disaster in terms of a less independent voice from Santa Cruz to Santa Rosa, and from San Mateo to Contra Costa."

The Society of Professional Journalists is calling for a public discussion of Hearst's threats.

Worried that additional cuts to the *Chronicle* "will only exacerbate what SPJ perceives as an already growing vacuum of credible reporting and will further limit scrutiny of our public institutions," Northern California SPJ board president Ricardo Sandoval observed that closing the *Chronicle* "would mean losing the largest source of news for hundreds of thousands of readers in the San Francisco Bay Area."

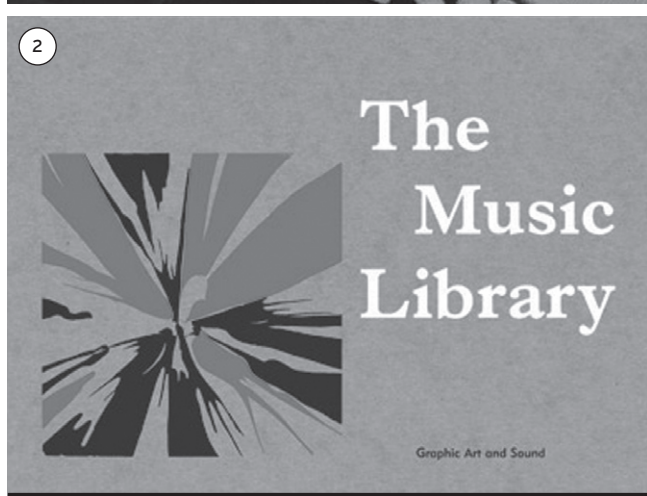
Asking Hearst to participate in "a high-profile conversation with its community based on the imperative of reinvention," Sandoval said, "We urge journalists, foundations, corporations, the public, and public officials to join us in finding solutions to this increasingly urgent civic challenge."

As University of California at Berkeley journalism professor Bill Drummond warns, "this is not just the decline of the industry. If the mainstream media, which is supposed to be balanced and fair, goes away, if that scrutiny is no longer there, everything will be more partisan and narrower."

"And in this atmosphere where everyone is begging the government to fund their industry, what about the fourth estate?" Drummond said. "Maybe we need the newspaper equivalent of public broadcasting, with pledge drives and bake sales." **SFBG**

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



MARCH 4-10, 2009

PLAYLIST

By Johnny Ray Huston
> johnny@sfbg.com

March is raining down upon me, hinting that it's time to take stock of my listening habits and compile another installment of Playlist. This month's entry veers from the criminally obscure R&B of Ella Washington — perhaps hindered by the fact that her name conjures thoughts of two other great singers — to the contemporary ear probe of Jacob Kirkegaard's *Labyrinthitis* (Fonik). The rest of the cast includes airy folk-pop chanteuse Margo Guryan, techno beat obsessive Ricardo Villalobos, enigmatic rock mystic Gérard Manset, and collector Jonny Trunk, whose book-CD *The Music Library* (Fuel Publishing) is an audiovisual delight.

www.sfbg.com/blogs/music

WEDNESDAY MARCH 4

EVENT/VISUAL ART

"PostSecret" with Frank Warren

Secrets aren't for everyone. At least they weren't until PostSecret began publishing thousands of anonymous, gut-wrenching confessions and cheeky personal truths that were previously the stuff of confessional booths. The movement, fueled by mountains of postcards, sheds light on the shared pleasures and pains of life on Earth. A presentation by PostSecret's mastermind Frank Warren has sold out, but Warren will sign copies of books from his four-volume series at the opening reception for this exhibition. (L.C. Mason)

8 p.m. (show continues through April 19), \$10 reception
Bedford Gallery
1601 Civic Drive, Walnut Creek
(925) 295-1417
www.bedfordgallery.org

THURSDAY MARCH 5

VISUAL ART

"Mudassar Manzoor and Attiya Shaukat: Contemporary Miniature Paintings"

Scholars of an ancient Pakistani school of painting, Mudassar Manzoor and Attiya Shaukat are exhibiting a series of exquisite miniature works at their first gallery show in the United States. The arduous process that went into creating these works includes making their own paper, threading paintbrushes by hand, and crushing pigments before mixing them together in meticulously exact amounts. On grid paper, Shaukat's medium of choice, traumatic images emerge from pointed geometries, perhaps in response to a 2003 fall from a ladder that left her paralyzed. Manzoor's recent work responds to the assassination of Benazir Bhutto, the former prime minister of Pakistan. (Danica Li)

6–9 p.m. (continues through March 29), free
Frey Norris Gallery
456 Geary, SF
(415) 346-7812
www.freynorris.com

MUSIC/THEATER

Into the Dark Unknown: The Hope Chest

Portland, Ore., singer-songwriter and *Butt* profile subject Holcombe Waller is backed by his acoustic ensemble the Healers at this four-night stand. Waller's insanely spiritual songs have a flair for the melodramatic, which is fine considering his newest venture is a theatrical performance. Delicate and strong, Waller's voice is given to outpourings of emotion — check out "Bored of Memory," an ambitious piece of audio catharsis about the yearning for visibility and concrete bonds in a pseudo-connected world. If you're a softie like me, this music might tap into forgotten pain. Its beauty is sure to delight. But maybe you should bring some Kleenex, just in case. (Andre Torrez)

Also Fri/6–Sun/8
8 p.m., \$12–\$20
Dance Mission Theater
3316 24th St., SF
(415) 273-4633
www.brownpapertickets.com

FILM

La Pointe Courte and Cléo From 5 to 7

If you're a true movie maniac, tonight will have you wishing you could be cloned into trip-lets. Artist Steve McQueen's searing *Hunger* gets its Bay Area premiere at the revived Vogue; Nathaniel Dorsky's silent cinematic songs sing on the screen at SFMOMA; and perhaps the first film of the French new wave — 1954's *La Pointe Courte* — receives an ultra-rare showing to kick off a monthlong series devoted to director Agnès Varda at Pacific Film Archive. *La Pointe Courte* is the first half of a double bill that concludes with one of my favorite films of all time, 1961's *Cléo From 5 to 7*, a peerless slice of compressed real-time cinema. (Huston)

6:30 p.m. (*La Pointe Courte*)
and 8:30 p.m. (*Cléo From 5 to 7*)
\$5.50–\$9.50
Pacific Film Archive Theater
2575 Bancroft, Berk.
(510) 642-1124
www.bampfa.berkeley.edu

DANCE

Saudade

Contrary to popular belief, contemporary dance isn't just

an arbitrarily sequenced series of wild arm gesticulations and spastic body convulsions. For proof, look to the Bay Area premiere of David Roussève/REALITY's *Saudade*, which takes its title from a Portuguese word that roughly translates to "bittersweet." A transcultural piece through and through, *Saudade*'s dialogue, movements, and theatrical elements have clear Indonesian, Indian, and West African influences — all set to fado, a bluesy Portuguese musical style. (Li)

Also Fri/6 and Sat/7
8 p.m., \$25–\$30
Novellus Theater
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

FRIDAY MARCH 6

MUSIC

Radio Rhythm presents Brennan Green

Tonight requires you to dance across town, from deep SoMa, where Maurice Fulton is DJing, to the Lower Haight, which plays host to Brennan Green's



first Bay Area DJ set in three years. A visit by Green is an occasion partly because his recent recordings on his Chinatown label are ace, pairing sleek and seductive electronics with strong live bass lines and drumbeats. When optimal, the result is a cavernous liquidity that’s as Balearic as Norway, which makes it unsurprising to discover that Green and Lindstrøm and Prins Thomas have been remixing each other. **(Huston)**

With Tristes Tropiques, Kelley B, and Alona
10 p.m.–2 a.m., \$5–\$8
Underground SF
424 Haight, SF
(415) 864-7386
www.myspace.com/chinatown

VISUAL ART

“Inside/Outside: Artist Environments”
Remember when Edward Scissorhands discovered his love of sculpting the neighborhood’s shrubbery into giant animals and other works of leafy art? That moment only hints at the work of California artists such as Mike Shine and Edgar Arceneaux, who have been zealously building “art-

ist environments” for years. Blurring the lines between art and space, these whimsical creators make every nook and cranny of their yards and homes part of their oeuvre, using bottles found at the dump, driftwood, and old skate decks to express their exterior and interior lives. This fringe-dwelling form of art may be viewed as plain old obsessive-compulsive, but that doesn’t mean it can’t be beautiful. **(Mason)**

6–9 p.m. (show continues through May 24)
\$4–\$5 (under 18 free)
Museum of Craft and Folk Art
51 Yerba Buena Lane, SF
(415) 227-4888
www.mocfa.org

MUSIC

Gun Club Three-Year Anniversary with Maurice Fulton
In celebration of three years of late-night dancing and world-class DJ outings, Gun Club is throwing a birthday party for itself. Edinburgh native Maurice Fulton is doing the honors. The young production collective takes pride in booking choice artists. Fulton is no exception,



as evidenced by the deep neo-disco grooves he created with Kathy Diamond, and the twisted, ketamine-laced 21st century acid house of his recording project Syclops. As a wise man once said, “If this don’t make yo’ booty move, yo’ booty must be dead!” **(Torrez)**

With Conor, Solar, Lance De Sardi, and Ryan Poulsen
10 p.m.–5 a.m., \$10
Paradise Lounge
1501 Folsom, SF
(415) 252-5017
www.gunclub.dj

FILM

Medicine for Melancholy
Barry Jenkins’ *Medicine for Melancholy* is a true San Francisco movie. In the morning after that is its first 10 minutes, *Medicine* near-silently makes love to SF, from the Tenderloin to the Marina. Even when it’s hard to discern whether the lead characters are on Bernal Hill or in Lafayette Park, it doesn’t matter, because — unlike countless Hollywood moviemakers — Jenkins and cinematogra-



She shows no mercy, covering everything from alcohol enemas to bizarre sexual mutilations.

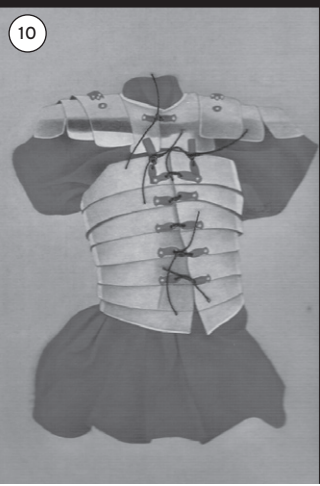
pher James Laxton see the city with more depth than tourists or, for that matter, many of the city’s residents. This adds resonance to *Medicine*’s mood-piece aspects and its more polemical side. And any movie that uses Casiotone for the Painfully Alone so cunningly deserves a kiss. **(Huston)**

Call for times
Embarcadero Center Cinema
One Embarcadero Center,
promenade level, SF
(415) 267-4893
www.strikeanywherefilms.com

SATURDAY
MARCH 7

MUSIC

Tom Jones
Although Tom Jones still spends a good portion of his touring time each year in kitschy Las Vegas inspiring ridiculous rumors — a recent one had him reportedly insuring his chest hair for millions of dollars — the Welsh-born singer continues to prove he’s got



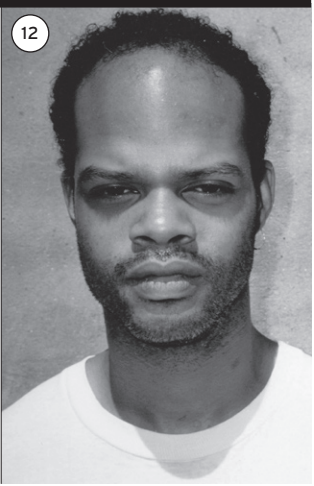
the goods when it comes time to perform. With his powerful voice, Jones has been making music into love since the mid-1960s, recording favorites such as “It’s Not Unusual,” “She’s a Lady,” and “What’s New Pussycat?” Watch out for flying panties if you’re standing nearby when he takes the stage tonight. **(Sean McCourt)**

9 p.m., \$42.50–\$69.50
Warfield
982 Market, SF
(415) 421-TIXS
www.ticketmaster.com

LIT/MUSIC

A.B. Spellman and Wayne Wallace
A.B. Spellman is perhaps best known as a jazz commentator on National Public Radio and as the author of 1985’s *Four Lives in the BeBop Business*. Spellman the poet, however, has been on a long hiatus. Until recently, his last collection of poems was *Beautiful Days* (1964), an iconic example of jazz-influenced poetry from the 1960s.

CONTINUES ON PAGE 16 »



1) Ella Washington and 2) cover of Jonny Trunk’s *The Music Library: Graphic Art and Sound* (see “Playlist”); 3) panty magnet Tom Jones (see Sat/7); 4) Steve Kennon of the Healers in *Into the Dark Unknown* (see Thurs/5); 5) Jo (Tracey Heggins) and Micah (Wyatt Cenac) in *Medicine for Melancholy* (see Fri/6); 6) Sam a.k.a. Simon Rodia’s Watts Towers installation, part of “Inside/Outside” (see Fri/6); 7) grenade juggler from Darwin Awards T-shirt (see Tues/10); 8) Rick Shapiro (see Mon/9); 9) dancers from David Roussève/REALITY (see Thurs/5); 10) *Red Bull* by Attiya Shaukat (see Thurs/5); 11) still from Agnès Varda’s *La Pointe Courte* (see Thurs/5); 12) Maurice Fulton (see Fri/6)

STEVE KENNON PHOTO BY SCOTT JAMES; WATTS TOWERS PHOTO BY SEYMOUR ROSEN; RICK SHAPIRO PHOTO BY HEIDI KIKEL; DAVID ROUSSEVE/REALITY PHOTO BY LILIAN WU

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Brennan Green (see Fri/6);
Richard Price (see Tues/10)

RICHARD PRICE PHOTO BY RALPH GIBSON



PICKS CONT. »

In 2008, Coffee House Press published Spellman’s *Things I Must Have Known*, and now he’s back in front of a microphone. Tonight he’s joined by another jazz icon, master trombonist Wayne Wallace. Right on! **(D. Scot Miller)**

7:30 p.m., \$5
Luggage Store Gallery
1007 Market
(415) 338-2227
www.sfsu.edu/~poetry

MONDAY MARCH 9

COMEDY

Rick Shapiro

A punishing brute of a man, Rick Shapiro makes even the most depraved aspects of our society (MySpace, philandering, Dick Cheney) into comedic bolts of lightning. He delivers them in a strung-out banter laced with malevolent sarcasm. He’s a dead ringer for Motörhead’s Lemmy Kilmeister and an heir to George Carlin’s throne as the king of New York City’s comedy scene. His fits of satirical rage will grace the stage at Club Deluxe, where you’ll likely be able to grab a drink with this gutter poet of the obscene. **(Mason)**

With Chris Garcia, Julian Vance,
and Al Gonzales
9 p.m., \$8–\$10 (21 and over)
Club Deluxe
1511 Haight, SF
(415) 552-6949
www.liveatdeluxe.com

TUESDAY MARCH 10

EVENT/LIT

Richard Price

Many American writers have tried to freshen up stale procedural plots with peppery bon mots, but none with a success matching that of Richard Price. The Bronx-reared author is the American hardboiled laureate, earning praise from James Wood for “inventing a life for dialogue rather than just taking it from life.” Happily, Price is promiscuous with his talents: he recently penned several scripts for *The Wire*, fitting since the Baltimore epic’s first season owed such a debt to his 1992 novel *Clockers*. He sits down for a City Arts

and Lectures session with fellow novelist Michael Chabon. **(Max Goldberg)**

8 p.m., \$20
Herbst Theatre
401 Van Ness, SF
(415) 392-4400
www.cityarts.net

EVENT

Wendy Northcutt: the Darwin Awards

Charles Darwin’s *On the Origin of Species* turned a petrifying 150 years old this week. To celebrate, Evolve 2009 is presenting a discussion with Wendy Northcutt, author of the Darwin Awards series. The awards, which fill five books and a Web site, honor candidates who have inflicted mishaps of such astonishing (and ultimately fatal) stupidity upon themselves that the gene pool is improved by the deed-doers’ sudden and (to them) unexpected inability to continue contributing to it. Northcutt shows no

mercy, covering everything from alcohol enemas to bizarre sexual mutilations. Sobering? Yes. Hilarious? Doubly so. Discussions of evolutionary theory figure in the equation, too, for those with a technical bent. **(Li)**

6 p.m., \$7–\$18
Commonwealth Club of California
555 Market, second floor, SF
(415) 597-6000
www.commonwealthclub.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST Bill Mattick

TITLE *Paul’s Flowers*

STORY In June 2004, I ventured to an abandoned train station in west Oakland. I had been eyeing the site for months. The building is located at 16th and Wood streets. It was built at the turn of the 20th century and served as a hub from traffic from Los Angeles and San Francisco to Sacramento. In 1998, after a substantial earthquake, Caltrans abandoned it and inhabitants of the neighborhood and other urban adventurers made it their own. Probably since the early 1960s, when I first recognized that the images of Robert Frank were so haunting and personally familiar, I have been drawn to places like this. The fact that it was inhabited by Willy and Paul was a curious surprise — their presence amplified the meaning of the project and made it worth pursuing. **SHOW** “The Caretakers,” through April 30. Corden Potts Gallery at Warnock Fine Arts, 49 Geary, suite 211, SF. Tues.–Sat., 11 a.m.–5:30 p.m. (415) 680-5997, www.cordenpottsgallery.com

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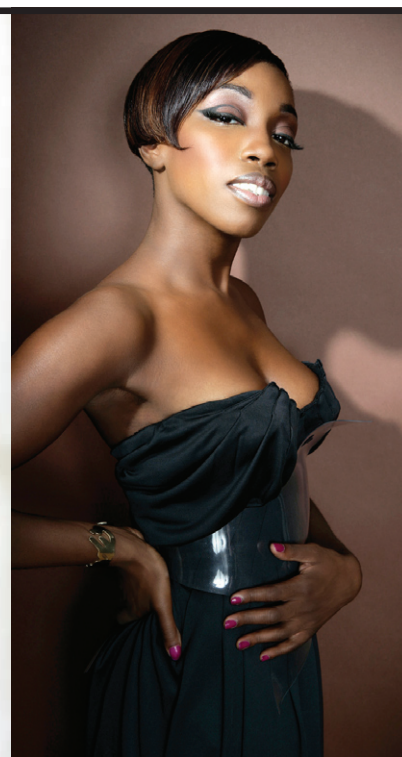
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music

Singing like a bird ... and a crone and a lass and a sorceress: Larkin Grimm, center, entreats you to come closer and hear her song at Swedish American Hall this week. Also out on the town: the Tindersticks, left, at Great American Music Hall and Estelle, right, at Mezzanine. Huzzah!



STICKING WITH THE TINDERSTICKS

What is this mysterious thing called a *Hungry Saw* (Constellation), the title of the Tindersticks' new album and one of its tracks? "It's one of quite a few songs on this record that I don't understand totally and I don't really want to!" Tindersticks vocalist Stuart A. Staples says almost jubilantly from France, where he now lives. "It's something that drives me and hurts me at the same time." Staples has been on an intuitive tip of late — especially after the band's last disc, *Waiting for the Moon* (Beggars Banquet, 2003), which took a year and a half to make. With the addition of new drummer Thomas Belhom and bassist Dan McKinna, and a directive to record in eight days, the group have come up with a fresh slice of Tindersticks tunefulness — almost breezy ("The Flicker of a Little Girl") and moodily somber ("Mother Dear") in turns. As for that tremulous instrument called Staples' voice, he believes the best is yet to come: "I think it's always changing and always growing," he says, citing French vocalist Léo Ferré as a discovery that raised his game. "I think it's something that really drives me, finding my voice. I don't think it's arrived." Sun/15, 8 p.m., \$28. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

Grimm tales

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER "My father told me never to play covers. It's such a hole to fall into. People want to hear stuff they've heard a thousand times. Especially white people — they all want to be safe, and covers just make them feel safe."



Larkin Grimm takes the briefest breath, standing beside a frozen creek next to a cowboy trading post in South Dakota's Badlands. The ice is starting to melt, and the 27-year-old songwriter's on a roll, talking 'bout her hippie parents — they met here, her father who once lived at the San Francisco Zen Center, and later played southern rock to "toothless hillbilly women" with an Appalachian bar band to support the family ("A huge transition from meditating all day") — as well as her studies at Yale, studies in shamanism, pals Lightning Bolt, and the Providence, R.I., noise scene she emerged from.

"My music doesn't do that. I'm trying to do a thing where I make people feel safe and at the same time say the most brutal things I can."

She shares the name of the darkest of yarn-spinners, her music rests

on a foundation of folk and acoustic instrumentation, and her sensibility — despite her queer punk past — clearly stems from the spiritual quests of her footloose forebears. But Grimm's one of a kind — even if her soul is old, she's been here before, and she may be here once again.

Just listen to her new album, *Parplar* (Young God, 2008). Songs like "Be My Host" may bear the folk-pop fragrance of Joni Mitchell's early Beat-girl rambles and tunes like "Durge" may ring with the bared-skull minor-key drama of Kurt Cobain writing for a Balkan women's choir. But listen closely to the lyrics of such songs as "Hope for the Hopeless": "I turned my head against the wicked world you're in / So there you are I hope you are suffering / I hope you feel the hopelessness and you can't bear the cost / of being an ungrateful shit," she intones. "... I hope the wind has marked your face and you don't have a hope / You're drifting free above the ground / Gently stretching out your rope." Beyond black, yet often alight with an austere beauty, Grimm — a veteran of Dirty Projectors (a band she met at Yale and describes as "what happens when you have an egomaniac trying to control everyone") — knows how to channel the most intense of spirits.

Parplar revolves around female sexuality. "I was going through a period of my life where I was having a gender crisis, and I wasn't sure if I was a woman or not, but I was starting to get really attracted to men, which was new," she explains. The album was intended to fund her gender reassignment surgery. "I had this plan: get a dick and cut off my breasts."

But then she ended up writing all these tunes about women, including "other women who were having major crises at the time: Britney Spears, Nicole Richie, and Beyoncé. All these women are fascinating and intelligent, and they're in everybody's mind, and they're archetypes, and we've built them all up so much. They're sort of like virgins that have been thrown into the volcano. We've torn them apart," says Grimm, believing Spears "reached enlightenment for a second. When she shaved her head she was turning her back on materialism. But her publicist and record label wouldn't allow her to go through the process of rebirth and forced her back into slavery, and it's tragic, you know. I kind of wrote this record for her, in a way."

Sisterhood — and brotherhood — is powerful: Grimm now hopes to find other kids who lived in the SF-originated Holy Order of MANS commune, which she characterizes as "a co-ed monastic order of energy healers." "We had a very magical childhood, which we lost," she says.

After a near-suicide at Yale, she says, "I just live fully all the time. Don't let anybody tell me what to do. Coincidences and amazing things happen to me all the time." For instance, she recently created an altar with a human skull and twinkling lights in her car. "I felt like it wasn't magical enough — we need feathers! Five minutes later I see a dead pheasant on the road. Suddenly I realize everything is connected. As soon as you lose your sense of isolation, anything is possible." **SFBG**

LARKIN GRIMM

Fri/6, 8 p.m., \$20
 Swedish American Hall
 2174 Market, SF
www.cafedunord.com

IN THE SPIRIT

ESTELLE AND SOLANGE

Kanye West took a *Shine* to his "American Boy" collaborator, whereas the Knowles scion attempted to break with the pop mold with her second CD. Thurs/5, 8 p.m., \$35-\$50. Mezzanine, 444 Jessie, SF www.mezzaninesf.com

EFTERKLANG

Choral harmonies and impressionistic orchestrations rise from the Copenhagen, Denmark outfit. Sun/8, 9 p.m., \$10-\$12. Bottom of the Hill, 1233 17th St., SF www.bottomofthehill.com

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Talk about the passion

Slumberland Records turns 20

By Max Goldberg
> a&eletters@sfbg.com

There's an argument to be made that record love really begins when you start noticing the labels. Slumberland was one of my earliest such epiphanies. I was bit by one of the label's groups, Velocity Girl, because, as much as anything, I felt I had come to them on my own. This secret knowledge kept me satisfied until an older friend made me a cassette mix heavy on the Slumberland set: pastel guitar music by Rocketship, the Softies, Lilys, Black Tambourine, the Ropers, and Amy Linton's much-missed Bay Area groups, Henry's Dress and the Aislars Set. I started paying more attention to the sleeve.

Slumberland has been a byword for the more melodic runoff of post-punk since 1989, when its premier release — a three-band 7-inch titled *What Kind of Heaven Do You Want?* — closed the gap between New York noise and English indie-pop. This is an area of music subject to quarrelsome subdivisions (see shoegaze, C86, dream pop), but Slumberland's common denominator is the taste and passion of Mike Schulman, former member of Black Tambourine, Powderburns, and the underrated Whorl.

Though still associated with its initial crop of D.C.-area groups, Schulman has run Slumberland from the East Bay since 1992. After a dry spell in the early aughts, the label is disproving F. Scott Fitzgerald's

quip about second acts with a much-buzzed-about round of releases by Brooklyn pop stylists Crystal Stilts, Cause Co-Motion, and the Pains of Being Pure at Heart — an impressive slate that puts Schulman in the unusual position of encountering his own footsteps.

"I look at what we're doing now, and I could easily imagine any of these bands being on Slumberland 10 years ago, 15 years ago, 20 years ago," Schulman tells me between sips of coffee on a gray Sunday morning in Oakland. He's expansive about the joys of record collecting and vicissitudes of music press in spite of having been up since 4 a.m. with his new baby. Schulman's tastes are eclectic — he ran the dance record store/label Drop Beat in Oakland's Rockridge District from 1996 to 2000 and is happy to gab about doo-wop or Japanese noise — but Slumberland was dedicated to scruffy pop from the start. It was an obvious niche, though striking for its proximity to D.C.'s thriving hardcore scene. "I used to go see Minor Threat, Rites of Spring, and I loved those bands, but there were tons of hardcore labels," Schulman reflects. "I couldn't have named three labels in America that would do stuff by HoneyBunch or Small Factory. That music just seemed underserved."

The Slumberland aesthetic was also a romance with a format. Schulman traces his own 45 rpm fixation back to his father's R&B collection as well as a life-altering experi-



Sweet Slumberland: Label head Mike Schulman, top left, runs the East Bay imprint, which counts Cause Co-Motion, clockwise from top right, the Pains of Being Pure at Heart, and the Crystal Stilts.

CAUSE CO-MOTION PHOTO BY SUNNY SHOKRAE; THE PAINS OF BEING PURE AT HEART PHOTO BY PAVLA KOPECNA; THE CRYSTAL STILTS PHOTO BY LAUREN BILANKO

ence with the Jesus and Mary Chain's 1985 A-side "Never Understand" (Blanco y Negro). "It just makes so much sense — the one great song on the one great side, something that fits in your hand. You can pick it up and carry it around. You can have a little box to take it to your friends to play it for people.... Historically, it was a very economical way to transmit the most amazing three minutes of music you've ever heard."

This kind of object-oriented pleasure, along with visual aesthetics and the relative gender equity of the Slumberland bands, tends to get short shrift from blog critics who take the label to task for "playing it safe" with unabashedly melodic music. "I

just think rock music is inherently conservative," Schulman weighs in. "Everyone goes back to the same 15 references. I love the Siltbreeze stuff — those are great records — but you can't tell me that there's something shocking or new about them."

Of course, a credible brand has the upshot of generating its own ancestry. The Brooklyn bands are all well-versed in the Slumberland back catalog — easily navigable on the label's smartly designed Web site — though the Pains of Being Pure at Heart earn extra points for tapping Archie Moore (Velocity Girl, Black Tambourine) to mix their eponymous debut. Listening to the first 10 declarative seconds of

every song on the album is a humbling refresher course in the elevating art of the single.

The Crystal Stilts don't play for the same caffeinated high, but their 2008 full-length, *Alight of Night*, is addictive nonetheless. The disc's zoned out, organ-laced stomps pull off the neat trick of making New York City post-disco punk sound good again. The creamiest song on the album, "Prismatic Room," lights up the same pleasure zones in my brain as those early Velocity Girl tracks. I find myself going for seconds as soon it finishes — something I didn't think I did anymore. **SFBG**

www.slumberlandrecords.com

THE BIG THROWDOWN: JOHN ZORN FINDS A HOME FOR HIS WIDE MUSICAL RANGE AT YOSHI'S SF



For someone notoriously press-shy, composer and band leader John Zorn is really a friendly, chatty mensch. The modern-music icon brings five of his working bands to Yoshi's next week for a remarkable residency showing off the breadth and depth of his musical interests — and he didn't mind at all talking about it.

"I've been doing these kind of residencies for the past couple of years in Europe because I got pretty tired of schlepping around on airplanes, as you could well imagine," Zorn said from his home in New York City.

Touring schedules dictating performances in 12 cities over 14 days had Zorn's body rebelling, so he decided, instead of bringing one band to many places, he would bring many bands to one place and only take two planes to do it.

"I present a wide variety of my passions to the audience, and right now that's where my commitment is," Zorn explained. "For people to know not just one aspect of what I do, but many aspects."

The alto saxophonist has often been labeled a jazz artist, but the tag has never truly fit. "It's completely erroneous. Jazz is one of many musics I've referenced

and studied and paid tribute to." Though his musical influences include jazz artists as varied as avant-garde saxophonist Ornette Coleman and bluesy hard-bopping pianist Sonny Clark, Zorn's Jewish heritage has had a strong impact on his work as well.

More than anything, though, a defiant, unencumbered personal aesthetic defines the composer — a quality cultivated amid the community of kindred musicians who grew up in New York City's Knitting Factory scene, playing new genre-less music. Both composed and improvised, his music is sourced and referenced through world culture and structural devices alternately meticulous and random. "It's music that falls in the gaps," he said. "It's exciting that it's been misunderstood, but it's frustrating."

Once an aspiring filmmaker, Zorn relates most to experiences that are both aural and visual. "There has always been a connection to what I hear and what I see — between film and music," he said. It's not surprising that Zorn's most essential record, *The Big Gundown* (Nonesuch, 1986), comprises music by Ennio Morricone written for films by Sergio Leone and Gillo Pontecorvo.

"There's always a dramatic narrative in the work that I try to do — a kind of extra, musical layer that is very important in all my music."

For his five nights at Yoshi's, Zorn brings his definitive original Masada quartet with bassist Greg Cohen, drummer Joey Barron, and trumpeter Dave Douglas, along with two offshoots of that ensemble, the Masada String Trio and the electric Masada ensemble. His Bar Kokhba group, which he calls a "Sephardic surf band," and his group the Dreamers, which includes keyboards and electronics, also perform. The stunning array of musicians in those lineups include guitarist Marc Ribot, violinist Mark Feldman, cellist Erik Friedlander, and percussionist Cyro Baptista. **(Marcus Crowder)**

JOHN ZORN RESIDENCY

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grooves

MORRISSEY
Years of Refusal
(Attack/Lost Highway)

Accept it: with *Years of Refusal*, Morrissey consolidates his status as songwriting's international treasure. Anyone who can scribble and deliver lines like "I'm doing very well / I can block out the present and the past now / I know by now you think I should have straightened / myself out / thank you, drop dead," before launching into a litany of meds ("Something Is Squeezing My Skull"), deserves to be nominated to the, ugh, pope as our patron saint of songcraft. No one else wields such acute wit; tells tales in such perfectly formed sentences; and sings *and* enunciates like Moz. Sinatra would be proud, though he, like so many others, would never dare cover him: Morrissey's tunes bear such a strong scent — of his personal-ity, eccentricities, and passions — that even venturing there begs comparison and humiliation.

If years in Los Angeles — so far from his perhaps-best/worst years with the Smiths — has given his music a streamlined, bracing hard-rock directness, then *Years of Refusal* reaffirms the self-conscious genius and breast-baring bravado underlying it all. And judging from the aggression of his band's performance here, time has not tamed Morrissey and the gang. Late producer Jerry Finn succeeds in creating a lively sonic environment where he failed on *You Are the Quarry* (Sanctuary, 2004). One still yearns for Morrissey to find as effective a sounding board as his 1980s partners-betrayers — or at least a producer as musically imaginative or creatively enabling as Nigel Godrich or Rick Rubin, to go beyond the straightforward rock, although *Years* is not without its quirks (the woodwinds of "It's Not Your Birthday Anymore," the French film samples of "You Were Good in Your Time"). Ever defiant, ever resistant, ever in the throes of refusal (against breeding or growing up), Morrissey might be crooning in the cover image — evocative of *Hardboiled*-era Chow Yun-Fat as well as a Mozy Madonna and child — "You want a crowd-pleaser? Here you go, baby." (Kimberly Chun)

LAMB OF GOD
Wrath
(Epic/Roadrunner)

Rather than dive deeper into the new wave of American black death they've nurtured since signing to Epic in 2004, Lamb of God, major label metal's last hope, employ the tried-and-true slither and groove of Pantera here, with album No. 5. It's a smart and well-executed plan because Pantera was among the most successful mainstream acts of its time, without ever having sounded, say, "weak," and, let's face it, nothing sounds better on headphones than perfectly recorded groove metal licks.

"Set to Fail" has perhaps the best Dimebag Darrell homage in a, uh, *riffological* sense, but "In Your Words" and "Fake Messiah" are no slouches either. Black, death, melodic death, and even the Iron Maiden ribbonings of fantasy metal raise their heads in plenty of the songs as well, a characteristic of this NWOAHM (New Wave of American Heavy Metal) movement, as if all the boundaries of yesteryear have been tossed out the window — a major part of the fun with the genre. It's just that the songs that are the *most* fun are the ones that sound like Rage Against the Machine with Phil Anselmo screaming his tattoos off over the guitar wriggle. Lamb of God, as always, has good songs, sure, but as with pretty much all of their records, the best part of *Wrath* may be the simple fact that it's on a major label. (Mike McGuirk)

JOE BUDDEN
Padded Room
(Amalgam Media)

Joe Budden is from a school of street rappers — count Joell Ortiz, Budden's rival Saigon, and Royce Da 5'9" among them — who try to spend their careers as prodigies "on the verge." He has teased and delighted the blogosphere with mixtapes for nearly five years, as if to prolong the moment of being an almost-star. So *Padded Room* — actually Budden's second album after his 2003 self-titled Def Jam debut — feels like consummation, an awkward and sincere attempt at hip-hop ecstasy.

Budden unveils emotionally overwrought dramas — rifling through nymphomaniac "Exxes," stealing a friend's "try-sexual" girlfriend on "I Couldn't Help It" — and delivers them in a halting, gasping voice, as if the songs were *so heavy*. He offers two rock songs, including "Adrenaline," which burn with hair-metal bombast. Then he imagines his death on "Do Tell," noting, "Tell fame I didn't want it / Nah, I'm a keep it 100 / I tried my best to go and get it but the nigga fronted." Perhaps Budden's saving grace, however, is that he knows he's a loser in the hip-hop sweepstakes. Yet he continues to burnish a pseudo-legend, using his considerable linguistic strengths to make an album about going insane from his vain pursuit of fame, veering between NASCAR grace and ugly car crash. (Mosi Reeves)

local grooves

VETIVER *Tight Knit* (Sub Pop)

What once was and will never be haunts Vetiver's Andy Cabic, as does scratched vinyl from days long gone (*Thing of the Past* [Gnomonsong, 2008]), and the ephemeral halcyon present (*To Find Me Gone* [Dicristina Stair Builders, 2006]) — all of which play into the pangs of longing suffusing *Tight Knit*. Still, this scholar of the arcane art of album craft knows how to flow together a tonally varied full-length with all the bittersweet beauty and tender regret that gently rocks his blue-eyed soul, taking one from the glowing, homespun reverie of "Rolling Sea" to the R&B-tinged bounce of "Sister," toward newer directions, cued by the drum-machine-like beat blended into the fingerpicked blues of "On the Other Side." (Kimberly Chun)

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



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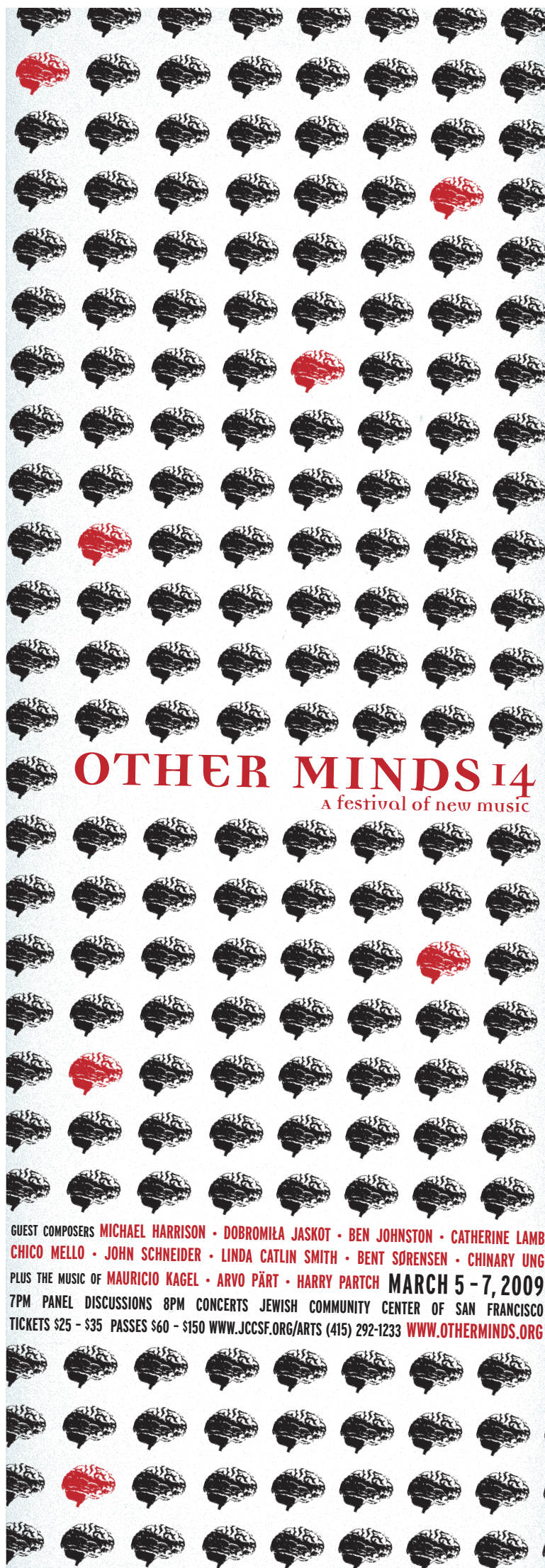
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Gibson

Akron/Family

» PREVIEW Dear Akron/Family: When I first got my hands on your self-titled 2005 release (*Young God*), I wasn't immediately grabbed by your music. Its spare ethereal quality had to stew. But it wasn't long before the album had brewed, and I was pressing repeat. "Before and Again" and "Running, Returning" led me through the looking glass into a timeless fairy-tale land of fleeting fright and fancy flight. I felt the hardest for "I'll be on the water." This is kinda embarrassing to admit, but eventually the track even found its way onto a summer mix for my boyfriend at the time, because I loved the line, "Thinking of you / there's lightning bolts in my chest," the subtle field recordings of ocean waves and children voices, and everything else I thought it said about us.

After that I continued to eat up all of your releases. *Meek Warrior* (*Young God*, 2006) and your split album with Angels of Light (*Young God*, 2005) were both delicious. I found myself liking them even better than your first record — or just as much, but for different reasons. They still have that folksy warmth, but they feel more fractured. "Blessing Force" begins with bursting beats, blossoms into intricate polyrhythmic interplay, turns to free-form chaos, and ends with a spiritual climax. Then *Meek Warrior* follows with the melodic, acoustic mantra "Gone Beyond."

In your music I hear everything from the Beatles' "A Day in the Life" to "Blackbird," Zeppelin to Zappa, and in the repetitious gospel moments, I hear Spiritualized. But mostly I find a chaotic, incoherent experience — which in your case is a good thing. Your sound is far too eclectic to fit into any Allmusic genre I'm familiar with and instead sounds and feels more like a spiritual awakening. I'm really looking forward to your three-day residency at the Hemlock, and I can't wait to hear the new material from your upcoming album, *Set 'Em Free, Set 'Em Wild* (Dead Oceans). P.S., I heard y'all made up your own religion called "AK." Is that true? **(Michelle Broder Van Dyke)**

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Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 4

ROCK/BLUES/HIP-HOP

Bloomsday Rising, Allofasudden, Tiny Television Hotel Utah. 9pm, \$7.

French Miami, Maus Haus, Religious Girls Rickshaw Stop. 8pm, \$8.

Jugtown Pirates, Mississippi Man, Astral Force Bottom of the Hill. 9pm, \$8.

Khe Note, Audiology Grant and Green. 9:30pm, free.

Chi McClean, Shantytown, Ryan Smith Café du Nord. 9:30pm, \$10.

Mummy Troll, Votok-Zapad Independent. 8pm, \$25.

"ProjectAVARY 10th Anniversary Celebration: An Evening Under the Stars" Great American Music Hall. 6:30pm, \$100. With Michael Krasny, Isabel Allende, and Moonalice with Bob Weir and Mark Kanan.

Red Hot Blues Sisters Biscuits and Blues. 8pm, \$20.

"Rumble SF" Harlot, 46 Minna; www.sonicliving.com/theowimag/rumble. 8pm. With Hot Challenge, Lilofee, DJ Aaron, and DJ BAGel Ted. **Total Hound**, **This Union Sidcar** Hemlock. 9pm, \$5.

Hanif Wondir, Dan Millar, PLG Elbo Room. 9pm, \$6.

BAY AREA
Odynophagia, Black Acacias, General Jones Uptown. 9pm, free.
"Redwood City Blues Jam" Little Fox. 7pm, free.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 7pm.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Rags Tuttle and Alejandro.

Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

Mark Growden Sextet 285 Ninth St; www.climatetheater.com. 8pm, \$12.

Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Mimi Fox Yoshi's. 8 and 10pm, \$10-16.

Jazz Mechanics Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

"Bluegrass Country Jam" Plough and Stars. 8:30pm, free.

Brothers Comatose, Cyndi Harvell, King Cab El Rio. 8pm.

Gaucha, Mitch Marcus Session Amnesia. 8pm, free.

BAY AREA

Black Olive Babes Ashkenaz. 8:30pm, \$10.

Lúnasa Freight and Salvage. 8pm, \$23.50.

Whiskey Brothers Albatross. 9pm, free.

DANCE CLUBS

Afreaka! Attic, 3336 24th St; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa.

Balance Infusion Lounge. 9pm. With DJ Michael Toast.

Daggerman on Decks Knockout. 9pm, \$6. With DJs Colin and Eric Daggerman.

Deeper! Darker! More! Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferrato.

Hump Night Elbo Room. 9pm, \$5. The week's half over — bump it out at Hump Night!

Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.

We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Netta B.

THURSDAY 5

ROCK/BLUES/HIP-HOP

Sara Bareilles, Tony Lucca Café du Nord. 8:30pm, \$27.

Estelle, Solange Mezzanine. 8pm, \$35-50.

Fujiya and Miyagi, Pop Levi, Project Jenny, Project Jan Independent. 9pm, \$20.

Chet Hamby, Kelly Dalton, Joanna Barbera, Paige Hotel Utah. 9pm, \$6.

Har Mar Superstar, New Trust, Limousines Rickshaw Stop. 8pm, \$12.

Derick Hughes Biscuits and Blues. 8pm, \$15.

Ol' Cheeky Bastards, Trouble with Monkeys, Howlin' Hounddog Annie's Social Club. 8pm, \$6.

Sex Type Thing Red Devil Lounge. 8pm, \$10.

Soilwork, Darkane, Warbringer, Swallow the Sun Slim's. 8pm, \$10.

CONTINUES ON PAGE 26 »



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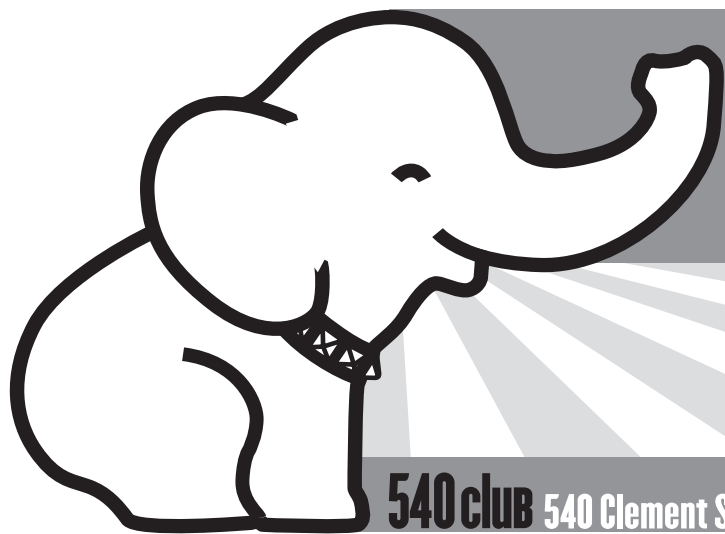
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MUSIC

Anthony B

» PREVIEW Keith Anthony Blair, also known as the fiery Rasta reggae sing-jay Anthony B, is becoming a multigenerational artist. The 33-year-old began recording in his late teens and over 15 years has helped usher in a cultural revival via a dozen albums, thousands of singles, and relentless touring. Still, he was surprised while on his last trip through Europe when promoters asked him start his shows early to accommodate his many preteen fans. “The shows were full of kids,” Blair says, speaking by phone from Jamaica. “We had 10-, 12-, and 14 year-olds come out — that’s a fanbase for the next 10 years.” Apparently the youth are drawn by Blair’s lively shows and enthusiastic recordings. “But they’ll go home and ask their parents what my lyrics were talking about. So a conversation can build in the home between the parents and the different generations over music.”

Blair arrived on the reggae scene in the early 1990s among a Jamaican cultural contingent that included Luciano, Sizzla, and others. Blair and his camp stood out with their turban-wrapped locks and Bobo Ashanti Rastafarian faith — a sect that imposes restrictions on diet, conduct, and appearance — as well as songs that promoted a positive identity and equal rights and gave a voice to the poor in Jamaica. After recording for Star Trail, Xterminator, and Fat Eyes, he formed his own Born Fire imprint and issued three self-produced full-lengths, including 2008’s brilliant *Life Over Death*. His music has always contained conscious content, dating back to 1995’s daring political indictment “Fire Pon Rome,” a track recorded at considerable risk. “I’ve had to sidestep police,” he explains.

Blair’s latest album, *Rise Up* (Greensleeves), continues that social justice thread: the title track is an acoustic number that echoes Bob Marley (“emancipate from mental slavery”) and urges listeners to be mindful of global issues. With its innovative roots-meets-hip-hop production (“Stop Fight Reggae”) and great combination tracks with Chezieke, Lukie D, and Horace Andy, *Rise Up* is an exemplary recording by a reggae artist that has no problem setting an example. “We have to go out into the world,” Blair says, “and come back and show people what can be achieved by doing good.” **(Tomas Palermo)**



ANTHONY B With Native Elements. March 16, 9 p.m., \$25. Independent, 628 Divisadero, SF. (415) 771-1422, www.theindependentsf.com

THUR/5 ROCK/BLUES/HIP-HOP CONT>>

Solar Powered People, Sleepnoise Knockout. 10pm, \$6.

Start, Action Design, Roxy Epoxy (and the Rebound) Bottom of the Hill. 9pm, \$8.

Transmography, Rad Racket, Grandchildren Hemlock. 9pm, \$6.

Victor Krummenacher Band Eagle Tavern. 9pm.

M. Ward, Delta Spirit Palace of Fine Arts, 3301 Lyon; www.ticketmaster.com. 8pm, \$29.50.

Wish Inflicted, Useless Desires, Achievements in Sound Grant and Green. 9pm, free.

“WomenROCK presents Goddesses of Harmony” Great American Music Hall. 8:30pm, \$15. With Kim Manning, Pamela Parker, Bernadette, and Valerie Orth Band.

BAY AREA
Bill Henderson Yoshi’s. 8 and 10pm, \$10-16.
Luv Planet 19 Broadway. 9pm, free.
Rava Nova Beckett’s. 10pm, free.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

“Full Moon Concert Series: Storm Moon” Luggage Store Gallery, 1007 Market; www.luggagestoregallery.org. 8pm, \$6-10. With Ronnie Cramer and Lumper/Splitter.

“Johnny Foley’s Mad Pianos” Johnny Foley’s. 9pm, free. With Rags Tuttle and Alejandro.

“Other Minds Music Festival” Jewish Community Center of San Francisco, 3200 California; (415) 292-1233. 8pm, \$25-35.

Stomp Jones Top of the Mark. 7:30pm, \$10.
Marlina Teich with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595. 6pm, free.
Vagabond Opera Yoshi’s San Francisco. 8pm, \$20.
Vince Laetano Trio Savanna Jazz. 8pm.

BAY AREA
And That’s Jazz Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8pm, free.
Kelly Park Trio Anna’s Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Tobyn Clark Amnesia. 7pm, free.
Dark Hollow Band Atlas Café. 8pm, free.
Virgil Shaw, Jackpot, Two Dollar Bash Amnesia. 9pm, \$7-10.

BAY AREA
“Festival of Flamenco Arts and Traditions” La Peña. 8pm, \$20-40.
Gankmore, Buxter Hoot’n Ashkenaz. 9pm, \$7. With DJ set of Grateful Dead music at 10:30pm.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with guests J Elrod and B Lee.

Bingotopia Knockout. 8pm, free. Lady Miss Molly Pants calls ‘em like she sees ‘em.

Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims. **Kick It** Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro. **Locals Love** Infusion Lounge. 9pm. With DJ Zhaldee.

Pacific Standard Time Levende Lounge. 10pm. DJ **Rock Candy** Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 6

ROCK/BLUES/HIP-HOP

Akron/Family, Avocet Hemlock. 9:30pm, \$15. **Sara Bareilles, Tony Lucca** Café du Nord. 8:30pm, \$27.

Black Label Society, Dope, Archer Fillmore. 8pm, \$35.

Clair, Dolorata, Attack Plan El Rio. 9pm, \$8. **Johnny Ferreira** Biscuits and Blues. 8 and 10pm, \$20.

Michael Gira, Larkin Grimm Swedish American Hall (upstairs from Café du Nord).

Lambchop, Duhks Great American Music Hall. 9pm, \$21.

Mermen Independent. 9pm, \$15.

Mitchell Experiment, Mamma Hagglin, Three Drinks Away from Love Kimo's. 9pm, \$5. **Music for Animals, Punchface, Picture Me Broken** Bottom of the Hill. 9pm, \$10.

CONTINUES ON PAGE 28 >>

JOHN ZORN

YOSHI'S SAN FRANCISCO RESIDENCY

MARCH 10-15 2009

MARCH 10: Secret Chiefs 3
Play Masada Book II

MARCH 11: Masada String Trio

MARCH 12: Masada

MARCH 13: Bar Kokhba

MARCH 14: The Dreamers

MARCH 15: Electric Masada

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The music of McCoy Tyner plus original compositions.



BILL FRISELL'S DISFARMER PROJECT

Palace of Fine Arts Theatre

Guitarist Frisell's evocative score and Mike Disfarmer's heartland photographs combine for an epic multimedia performance.



JENNY SCHEINMAN

YBCA Forum

From collaborations with Bill Frisell to her own acclaimed projects as a bandleader, jazz violinist Jenny Scheinman displays a wide-ranging palette.



IDAN RAICHEL PROJECT

Palace of Fine Arts Theatre

One of Israel's biggest stars! Raichel's new album, *Within My Walls*, draws on global rhythms from Cuba to Cape Verde.



KAYHAN KALHOR W/ BROOKLYN RIDER

Palace of Fine Arts Theatre

East and West meet with Iranian *kamancheh* (spike fiddle) master Kayhan Kalhor and young string quartet Brooklyn Rider.



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Lean guitar riffs and exotic vocals from Tinariwen, a guitar-wielding group of Touareg nomads from the Sahara Desert.

THE FULL SPRING SCHEDULE

MADELEINE PEYROUX

Friday, March 27, 8PM

AHMAD JAMAL

Saturday, April 4, 8PM

JOHN SCOFIELD'S PIETY STREET BAND

Saturday, April 11, 8PM

CHRIS POTTER AMBROSE AKINMUSIRE

Friday, April 17, 8PM

ADAM THEIS + LYRICS BORN

Saturday, April 18, 3 & 8PM

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HUGH MASEKELA

Friday, April 24, 8PM

2009 SFJAZZ GALA WITH MCCOY TYNER

Saturday, April 25, 6PM

MCCOY TYNER + BOBBY HUTCHERSON

Sunday, April 26, 7PM

MARIZA

Saturday, May 2, 8PM

MINGUS DYNASTY + JOHN HANDY

Sunday, May 3, 7PM

KARRIN ALLYSON

Saturday, May 9, 2PM

CÉU

Saturday, May 9, 8PM

MICHAEL FEINSTEIN: THE SINATRA PROJECT

Sunday, May 10, 7PM

BRAD MEHLDAU

Duo w/ Matt Chamberlain: Friday, May 15, 8PM
Solo: Saturday, May 16, 8PM (Members only)

RICHARD BONA AND LIONEL LOUEKE

Sunday, May 17, 7PM

KENNY BARRON TRIO

Friday, May 22, 8PM

KENNY BURRELL QUARTET RUSSELL MALONE QUARTET

Saturday, May 23, 8PM

BATTLE OF THE BANDS: GLENN MILLER ORCHESTRA TOMMY DORSEY ORCHESTRA

Sunday, May 24, 7PM

ROY HARGROVE JAMES CARTER

Friday, May 29, 8PM

MARIA VOLONTÉ TANGO JAZZ ENSEMBLE

Sunday, May 31, 2PM

KIM NALLEY THE SONGS OF NINA SIMONE

Saturday, June 6, 8PM

SFJAZZ HIGH SCHOOL ALL-STARS + ERIC HARLAND

Sunday, June 7, 8PM

MICHAEL WOLFF TRIO

Saturday, June 13, 2PM

HIROMI'S SONICBLOOM + DAVID FIUCZYNSKI

Friday, June 19, 8PM

LINDA TILLERY AND THE CULTURAL HERITAGE CHOIR

Saturday, June 20, 3PM

ALLEN TOUSSAINT QUARTET

Saturday, June 20, 8PM

GORAN BREGOVIC AND THE WEDDING & FUNERAL ORCHESTRA

Sunday, June 21, 7PM

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FRI/6 ROCK/BLUES/HIP-HOP

CONT>>

Onion Flavored Rings, Shotwell, Fucking Buckaroos, Street Eaters Thee Parkside. 9:30pm, \$5-20. Benefit for Thrillhouse Records for a proposed new all-ages venue in San Francisco.

Pomello, Mal Content, Party Fools, Swig, Headlights to Diamonds, One Punch Machine Gun Slim's. 8pm, \$12.

Raw Deluxe, Felonious, DJ Senor Oz Elbo Room. 10pm, \$10.

Rodeo Clowns Grant and Green. 9:30pm, free.

Sadistic Intent, Havoc, Det'ente, Nihilist Annie's Social Club. 8pm, \$15.

Stone Foxes, Bhi Bhiman, Strangefeather, Telegraphics Red Devil Lounge. 8pm, \$10.

Two Cow Garage, Devil's Own, Michael Dean Damron and Thee Loyal Bastards Hotel Utah. 9pm, \$8.

BAY AREA

Kaye Bohler Band, Big Rain Little Fox. 8pm, \$17.

"Kinds of Blues" Unitarian Universalist Church of Berkeley, One Lawson, Berk; (510) 525-0302. 6:30pm, \$25. With Tom Lucas and the Baja Bluegrass Band, Judy Rogers, Cordell Sloan, Anthony Carlson, Erica Page, and Michael Heath.

Midnight Train Beckett's. 10pm, free.

Mushroom, Mike Therieau Starry Plough. 10pm. Performing Pete Townshend's 1971 rock opera *Lifehouse*.

Mystic Knights of the Cobra, RU36, Civil War Trust Uptown. 9pm, free.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With JC, Greg Zema, and Alejandro.

"Other Minds Music Festival" Jewish Community Center of San Francisco, 3200 California; (415)

292-1233. 8pm, \$25-35.

Savanna Jazz Trio featuring Donald Bailey Savanna Jazz. 7:30pm.

BAY AREA

"All That Jazz" MYC, 1115 Third St, San Rafael; (415) 459-6884, ext 106. 5pm, free. Open house with performances by the San Rafael High School Jazz Trio, Times 4 Jazz Band, and the Oakland School of the Arts Hip Hop/Jazz Ensemble.

Anna Estrada Quartet Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

Stanley Clarke acoustic Yoshi's. 8 and 10pm, \$30.

Harley White Jr. Trio Jupiter. 8pm.

Rova Jazzschool. 8pm, \$15.

Terry Disley Experience Anna's Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

Tito Gonzalez Red Poppy Art House. 8pm, \$15.

BAY AREA

City Folk Freight and Salvage. 8pm, \$19.50.

Skip Henderson and the Starboard Watch Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

"Stomp the Stumps!" Ashkenaz. 8:30pm, \$10-15. Benefit for Bay Area Coalition for Headwaters and Earth First! with Quilt, Funky Nixons, and Curly.

Larisa Stow and Shakti Tribe Open Secret Bookstore, 923 C St, San Rafael; (415) 457-4191. 7pm, \$15.

Steven Strauss and Kurt Stevenson Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

Brass Tax Amnesia. 9:30pm, \$5. DJs DingDong, Ernie Trevino, and Lil' Bear Hat spin house, breaks, electro, and hip-hop.

Ghostly International 10 Year Anniversary Mezzanine. 9pm, \$20. With Michna, Tycho, Sight

Below, Lusine, and more.

Brennan Green Underground SF. 10pm, \$5.

Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Master Blaster Delirium. 10pm. Punk rock.

M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

Oldies Night Knockout. 9pm, \$2-4. Doo wop, one-hit wonders, soul, and more on 45s with DJs Primo, Daniel, and Lost Cat.

Popscene vs. Loaded Rickshaw Stop. 10pm, \$10. Dance party with Mickey Factz and Posso the DJ, plus resident DJs Omar, Aaron, and Commodore 69.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

oSpider and J Espi Infusion Lounge. 9pm, \$10-20.

Strangelove Cat Club. 10pm, \$6. Tomas Diablo and guests LowLife, Orko, and Otter spin dark

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SUN MAR. 8 OPEN 10AM	AIDS RIDE BENEFIT SEX WITH NO HANDS 7pm
MON MAR. 9 OPEN 1PM	BACK FROM OZ
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ELVIS PERKINS IN DEARLAND

This new eponymous album feels like the second line to his exquisitely melancholic & much-hailed solo debut *Ash Wednesday*, which gained Elvis a dedicated following for its nuanced meditations on death & grief. Elvis is now joined by Brigham Brough, Wyndham Boylan-Garnett, & Nick Kinsey. Also Catch them at Cafe du Nord on 3/11.

THURSDAY • MARCH 12 • 6PM
MC LARS

FRIDAY • MARCH 13 • 6PM
PHOSPHORESCENT

Q BERKELEY:

THURSDAY • MARCH 26 • 6PM
HOME GROWN PRESENTS:
GRAND LAKE

Grand Lake is a dreamy, atmospheric indie quartet lead by former Port O'Brien bassist Caleb Nichols. Their debut album *Nevermint* is out 3/24 on 500 Records! Also catch them on 3/27 at LoBot (Oakland) & on 3/28 at the Hemlock Tavern (SF)!

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SAT 3/7 THE KITCHEN 10PM

SUN 3/8 DJ SQUID 8PM
KARAOKE W/ PAUL 10PM

MON 3/9 DJ PUEBLO COLORADO

TUE 3/10 ALCOHOLOCAUST W/
WHATSHISFUCK,
PETE THE OX
AND D-JAKE 9PM

TUE 3/10 DJ ERIN 10PM

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Shot of Jager & a Pabst \$5

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electro, industrial, new wave, and goth. This month is a tribute to Siouxsie and the Banshees.

SATURDAY 7 ROCK/BLUES/HIP-HOP

Akron/Family, Citay Hemlock. 9:30pm, \$15.
Automatic Loveletter, A Cursive Memory, Tickle Me Pink Bottom of the Hill. 9pm, \$10.
Richie Havens, Harry Manx Great American Music Hall. 8pm, \$30.
Instant Messengers, Bo-Rat, Young Murph Slim's. 9pm, \$13.
Tom Jones Warfield. 9pm, \$42.50-69.50.
Lonely H, Dirty Sweet Kimo's. 9pm.
Moped Amnesia. 10pm.
Rod Piazza and the Mighty Flyers Biscuits and

Blues. 8 and 10pm, \$22.
PMRC, Sad Boy Sinister, MMFM, Gutwrench, Kung Pow Sub-Mission, 2183 18th St; www.sf-submission.com. 9pm, \$6-8.
Saros, Exhausted Prayer, Futur Skullz El Rio. 10pm, \$7.
Strangefather, Eric Friedmann and the Lucky Rubes, Shane and the Silver Peso Band, Bedrockers Hotel Utah. 9pm, \$10.
Titanium Gods of Interstellar Funk, Shitouttalluck Grant and Green. 9:30pm, free.

BAY AREA
Tommy Castro, Hillside Fire 19 Broadway. 9:30pm, \$25.
Lee Vilensky Trio Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Shark Alley Hobos Beckett's. 10pm, free.
Soul Broker, 66Seven, Curmudgeon Pine St. Bar and Grill, 875 Rincon, Livermore; www.pinebba-randgrill.com. 9pm.
20 Minute Loop, Silian Rail Uptown. 9pm, \$12.
Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

Willie Mays Blues Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

JAZZ/NEW MUSIC

Albino! Yerba Buena Center for the Arts Forum, 701 Mission; www.sfjazz.org. 9pm, \$15.
Bad Plus Herbst Theatre, 401 Van Ness; (415) 398-6449. 8pm, \$27-39.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With JC, Greg Zema, and Alejandro.
Kronos Quartet Herbst Theatre, 401 Van Ness; (415) 398-6449. 11am, \$10-20. Family matinee.
"Other Minds Music Festival" Jewish Community Center of San Francisco, 3200 California; (415) 292-1233. 8pm, \$25-35.
Pascal Boker Band Savanna Jazz. 7:30pm.
Ricardo Scales Top of the Mark. 9pm, \$10.
Riley Bandy Quartet Red Poppy Art House. 8pm, \$15.

BAY AREA
Ben Stolorow Trio Jazzschool. 8pm, \$15.
Stanley Clarke acoustic Yoshi's. 8 and 10pm, \$30.

Larry Stefl Jazz Quartet Albatross. 9:30pm, \$3.
Kenny Washington Anna's Jazz Island. 8pm, \$15.

FOLK/WORLD/COUNTRY

Chris and Thomas Plough and Stars. 9pm.
Joseph Israel and the Jerusalem Band, Sol Horizon Mission Rock Café. 10pm, \$5-10.
Sambada, Boca Do Rio Independent. 9pm, \$15.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA
Bob Franks Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm.
Lakay and Mystic Man, Tony P. Ashkenaz. 9pm, \$15.
Steve Meckfessel Freight and Salvage. 8pm, \$19.50.
Sotaque Baiano, DJ Rueben Shattuck Down Low. 9pm, \$10.
Marina La Valle La Peña. 8pm, \$15.
Woods Tea Co. Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$20.

DANCE CLUBS

Club Feral Three Parkside. 9pm, \$5. Benefit for the Middle Eastern Children's Alliance/Gaza with Schlitz Claiborne, Nathan Carrera, Fleabag, Milk Milk Lemonade and DJ Walter Crasshole.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Debaser Knockout. 10pm, \$5. Wear your flannel and get in free before 11pm to this dance party, with DJ Jamie Jams and Emdee of Club Neon spinning 90s alt-rock hits.
Drunk and Horny Underground SF. 9pm-2am. \$5.
Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound

CONTINUES ON PAGE 30 >>

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WEDNESDAY, 3/4 · 9 PM \$7
BLOOMSDAY RISING
Allofasudden
Tiny Television

THURSDAY, 3/5 · 9 PM \$6
CHET HAMBY
Kelly Dalton

Joanna Barbera (Record Release Party)
Paige

FRIDAY, 3/6 · 9 PM \$8 TIX AT TICKETWEB
TWO COW GARAGE
The Devil's Own
Michael Dean Damron & Thee Loyal Bastards

SATURDAY, 3/7 · 9 PM \$8
ERIC FRIEDMANN & THE LUCKY RUBES
Shane & The Silver Peso Band
The Bedrockers

SUNDAY, 3/8 · 9 PM \$6
RUBBERSIDEDOWN (Acoustic)
Pine and Battery
Michelle Mulholland

MONDAY, 3/9 · SIGN-UP @ 7:30 PM · FREE
BAY GUARDIAN READERS' POLL BEST OPEN MIC
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 3/10 · 9 PM \$10 TIX AT TICKETWEB
TONY SLY (from No Use For A Name)
Full Time Beret
+special guest

WEDNESDAY, 3/11 · 9 PM \$6
CARTA
Arms and Sleepers
John Vecchiarelli

THURSDAY, 3/12 · 8:30 PM \$6 TIX AT TICKETWEB
COURTNEY NICOLE
Davis Jones
Rebecca Cross
Anna Laube

FRIDAY, 3/13 · 9 PM \$8
PORKCHOP EXPRESS
Whiskey Tango
The Devil's Own

SATURDAY, 3/14 · 9 PM \$10 TIX AT TICKETWEB
GREAT NORTHERN
O + S
Kid Mud

SUNDAY, 3/15 · 9 PM \$7
SEASHELL RADIO
Chris T-T
Wish Inflicted

MONDAY, 3/16 · SIGN-UP @ 7:30 PM · FREE
BAY GUARDIAN READERS' POLL BEST OPEN MIC
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 3/17 · ST PATRICK'S DAY PARTY
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THURSDAY MARCH 5, 2009
4PM-LATE / \$10

Maxwell Holyoke Loren Hirach
Zachary Roseman
Ayana Udoen
Matthew Palladino
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THURSDAY 5TH
Opening Night Reception:
Neither Up Nor Down
6pm - Late. A new exhibit of works by internationally renown artists (see above for details)

FRIDAY 6TH
EYE CANDY
With Song of the Siren playing as part of an evening benefiting WOMAN, Inc.
\$5 Until 10:30, \$10 after. Drinks deals.
Come feast your eyes:
DRESS DISCO SEXY

SATURDAY 7TH
Chillin' Productions presents
50 Fashion Designers, 5 Djs + live music by Hot Challenge.
8pm - 2am, \$7 on the door. For more info: www.chillinproductions.com

SUNDAY 8TH
Closed

MONDAY 9TH
Closed

TUESDAY 10TH
Lit & Lunch
TUESDAY, MARCH 10, 12:30-1:30 P.M.

Fady Joudah:
Arabic Poetry Around the World 2007
Yale Younger Poet Fady Joudah reads from his stunning debut The Earth in the Attic and recent translations of Palestinian national poet Mahmoud Darwish.

Private Evening Event

Elbo Room

WED 3/4 9PM \$6
DAN MILLAR PRESENTS
HANIF WONDIR (ANIMAL FARM),
DAN MILLAR, P.L.G. (CLOSING SET), GUEST DJS

THU 3/5 9PM \$6
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER, SENOR OZ WITH GUESTS
J ELROD & B LEE

FRI 3/6 10PM \$10
ELBO ROOM PRESENTS
RAW DELUXE
CELEBRATING THE RELEASE OF
RAW COMMUNICATION PLUS
FELONIOUS AND DJ SENOR OZ

SAT 3/7 10PM \$10
SPINNING 60S SOUL 45S
SATURDAY NIGHT SOUL PARTY
WITH DJS
PHENGREN OSWALD, PAUL PAUL, LUCKY
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN 3/8 9PM \$7ADV
DUB MISSION PRESENTS
A BAY AREA EXCLUSIVE SET WITH
NICKODEMUS (TURNTABLES ON THE HUDSON/
WONDERWHEEL/ESL/NY) PLUS
DJ SEP
TIX: BROWNPAPER TICKETS.COM & JAMBASSETICKETS.COM

MON 3/9 9PM/\$5
\$2 DRINK SPECIALS
OVENS FLOOD, PIGS

TUE 3/10 9PM \$8
REAL LIVE BURLESQUE!
FROMAGIQUE FEATURING
BOMBSHELL BETTY & THE BURLESQUETEERS

WED 3/11 9PM \$6
ELBO ROOM PRESENTS
ZODIAC DEATH VALLEY
SCARLET SYMPHONY
THE FEROCIOUS FEW

UPCOMING
THU 3/12 AFROLICIOUS
FRI 3/13 FREE FUNK FRIDAY
EARLY-LITERARY DEATH MATCH
SAT 3/14 TORMENTA TROPICAL
SUN 3/15 DUB MISSION: DJ SEP
TUE 3/17 LA PLEBE

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Make-Out Room

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PENNY ARCADE FEAT
WHITE MUSIC
NATHAN MOOMAW
GRAVID WIVES
PLUS SPECIAL GUESTS

THURSDAY MARCH 5 9PM
DJ FOODCOURT
AND HIS PALS DJ E-WRECK, DJ BIG NATE, AND DJ-JJAMES.
THESE EXPERTS OF THE STEEL WHEELS WILL NOT DISAPPOINT!!

FRIDAY MARCH 6 7:30PM, \$7
THE MOORE BROTHERS
DREAMDATE
EVERY FRIDAY AT 10PM \$5
"LOOSE JOINTS"
W/ DJS THOM THUMP
DAMON BELL & CENTIPEDE
FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

SATURDAY MARCH 7 7:30PM, \$7
JOHN FOUST AND THE SONS OF EDEN
IL GATO
EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
WITH ROGER MAS AND EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY MARCH 8 8PM, \$7
8 LEGGED MONSTER
TED BRINKLEY
EARLY START TIME!

MONDAY MARCH 9
EVERY MONDAY AT 8PM NO COVER!
DIRTY NEEDLES
WITH DJ E-WRECK AND LIVE MUSICAL GUESTS
PUNKSOULNEWWAVEDUBRAWBLUESREGGAE

TUESDAY MARCH 10 NO COVER!
EVERY TUESDAY AT 9PM
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MAGO DE OZ

THIS WEEKEND! FRIDAY, MARCH 6
DOORS 7PM / SHOW 8PM • \$35.00
BLACK LABEL SOCIETY
DOPE • ARCHER

NEXT WEEKEND! FRIDAY, MARCH 13
DOORS 8PM / SHOW 9PM • \$22.50
THE NEW MASTERSOUNDS
GIANT PANDA GUERILLA DUB SQUAD

MONDAY, MARCH 16
DOORS 7PM / SHOW 8PM • \$30.00
BLUE OCTOBER
OURS

TUESDAY, MARCH 17
DOORS 7PM / SHOW 8PM • \$30.00
PRIMAL SCREAM
BRIAN JONESTOWN MASSACRE
KUROMA

THURSDAY, MARCH 19
DOORS 8PM / SHOW 6:30PM • \$19.50
TAKE ACTION TOUR
CUTE IS WHAT WE AIM FOR
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EVERY AVENUE

FRIDAY, MARCH 20
SATURDAY, MARCH 21
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BRETT DENNEN
ANGUS & JULIA STONE

SUNDAY, MARCH 22
DOORS 7PM / SHOW 8PM • \$45.00
RAY MANZAREK & ROBBY KRIEGER OF THE DOORS

MONDAY, MARCH 23
DOORS 8PM / SHOW 7PM • \$25.00
MISSY HIGGINS
JUSTIN NOZUKA
LENKA

THURSDAY, MARCH 26
DOORS 7PM / SHOW 8PM • \$35.00
BOB WEIR, ROB WASSERMAN & JAY LANE ARE SCARING THE CHILDREN
& INTRODUCING BAND OF BROTHERZ
PERFORMING DEADBEATZ

FRIDAY, MARCH 27
DOORS 8PM / SHOW 9PM • \$25.00
ROBERT EARL KEEN
HAYES CARL KPIG

SATURDAY, MARCH 28
DOORS 8PM / SHOW 9PM • \$36.50
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SAT/7 DANCE CLUBS

CONT>>

System and guests.

JJ Flores Infusion Lounge. 9pm, \$10-20.**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop,

mashups, and rock with DJ Scotty Boy.

"Four G's Magazine Issue Release Party" Club Six. 9pm, \$5-7. Hip-hop with TOPR, Language Arts Crew, Da Govamint, and more.**Gemini Disco** Underground SF. 10pm, \$5. Disco with DJ Derrick Love.**Leisure** Annie's Social Club. 10pm, \$7. Britpop dance party with DJs Aaron, Omar, and Jetset James.**Rebel Girl** Rickshaw Stop. 10pm, \$7. A sexylicious dance party for grrrls, bois, and their friends with resident DJ China G and guest DJ Soozee.**Saturday Night Soul Party** Elbo Room. 10pm, \$10. DJs Lucky, Phengren Oswald, and Paul Paul

spin 60s soul on 45s.

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-

SUNDAY 8 ROCK/BLUES/HIP-HOP

Akron/Family, Howlin' Rain Hemlock. 9pm, \$15.**Black Cobra, Eternal Elysium, Dusted Angel,****Damnweevil** Annie's Social Club. 6pm, \$7.**Efterklang, Peter Broderick, Cloud Archive**

Bottom of the Hill. 9pm, \$12.

Neil Halstead, Eric Shea Great American Music

Hall. 8pm, \$15.

Marcy Playground, Moonlight Sexy, AB and the**Sea** Red Devil Lounge. 7pm, \$20.**Mitch Woods Trio** Biscuits and Blues. 8pm, \$15.

BAY AREA

Doctor Rock-It's Rockin' Blues Extravaganza

Little Fox. 8pm, \$14.

Orfa Root Beckett's. 10pm, free.**"Tri-City Bluesfest"** Saddle Rack, 42011 Boscell,

Fremont; (510) 744-1000. 2pm, \$30. With Snooky Flowers Flashback Band, Pamela Rose, Ron Thompson and the Resistors, Lydia Pense and Cold Blood, and Tommy Castro.

JAZZ/NEW MUSIC

8 Legged Monster, Admiral Ted Brinkley Make-Out Room. 8pm, \$7.**Nnenna Freelon** Marines Memorial Club Crystal

Ballroom, 609 Sutter; (415) 392-4400. 5pm, \$45.

"MLK and Jazz: Marcus Shelby, MLK, and the**Civil Rights Movement"** Red Poppy Art House.

7pm, \$10-20. Music and history workshop with Marcus Shelby. This week's topic: Rosa Parks and the Montgomery movement, freedom songs, and spirituals.

Jam session with Don Alberts and Donald Bailey

Savanna Jazz. 7:30pm.

Jenny Scheinman Yerba Buena Center for the Arts

Forum, 701 Mission; www.sfjazz.org. 7pm, \$20.

Sony Holland Duo Café Divino, 1600 Stockton;

(415) 986-3414. 7pm, free.

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WED 3/4	THE HEALING CURSE TOTAL HOUND THEM HILLS	9PM \$6
THU 3/5	TRANSMOGRAPHY (AUSTIN) RAD RACKET (PHILLY) GRANDCHILDREN	9PM \$6
FRI 3/6	AKRON/FAMILY AVOCET	9:30PM \$15 ADV. TIX NOW ON SALE
SAT 3/7	AKRON/FAMILY CITAY	9:30PM \$15 SOLD OUT
SUN 3/8	AKRON/FAMILY HOWLIN' RAIN (ACOUSTIC)	9PM \$15 ADV. TIX NOW ON SALE
MON 3/9	PUNK ROCK SIDESHOW W/DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUE 3/10	BATTLEHOOC AZEDA BOOTH 60 WATT KID	9PM \$7
WED 3/11	LAKE (K RECORDS) HALF HANDED CLOUD LITTLE WINGS	9PM \$7
THUR 3/12	KUSF CO-PRESENTS: WILDILDLIFE GUNSLINGERS (FRANCE) WHITE PEE	9PM \$7
FRI 3/13	MY DISCO (AUSTRALIA) HAWNAY TROOF JONESIN'	9:30PM \$7
SAT 3/14	THESE ARE POWERS DEATH SENTENCE: PANDA! WORK	9:30PM \$7
SUN 3/15	MOGGS FEROCIOUS EAGLE SHIMOMITSU	9PM \$6

FOLK/WORLD/COUNTRY

Kath Bloom, Little Wings, Be Gulls Café du Nord. 8pm, \$13.**Reduced to Ruin, Fred Odell and the Broken****Arrows** Thee Parkside. 4pm, free.**Shake Well** Amnesia. 9pm, \$7-10.

BAY AREA

"Bluegrass Slow Jam" Freight and Salvage. 1pm, \$13.50.**"International Women's Day Celebration"**

Ashkenaz. 9pm, \$10. With Della Grant, Ginger,

Sister I-Live, Kadie Black, and more.

"International Women's Day Concert" St. John's

Presbyterian Church, 2727 College, Berk; (510)

684-7563. 4pm, \$20. With Kitka.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.**Dub Mission** Elbo Room. 9pm, \$7. Dub, reggae,

and dancehall with DJ Sep and special guest

Nickodemus.

Gloss Sundays Lookout, 3600 16th; 431-0306.

3pm, \$2. DJ Doctor Proctor and DJ Hawthorne fuel this high-energy party.

Honey Soundsystem Paradise Lounge. 8pm-2am.

"Dance floor for dancers - sound system for lov-

ers." Got that?

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.**Lonely Teardrops** Knockout. 10pm, \$2. Doo wop

killer dillers and jivin' rhythm and blues with DJs dX the Funky Granpaw and Sergio Iglesias.

Religion Bar on Church. 3pm. With DJ Nikita.**Stag** AsiaSF. 6pm, \$5. Gay bachelor parties are the

target demo of this weekly erotic tea dance.

MONDAY 9 ROCK/BLUES/HIP-HOP

BLK JKS, Botticellis, Dry Spells Rickshaw Stop. 7:30pm, \$12.**Chris "Kid" Anderson** Biscuits and Blues. 8pm,

\$15.

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6-9PM - Upstairs
\$3 Wells, Drafts
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Rotating DJ's
No Cover**

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FRIDAY 3/6	MAURICE FULTON with Conor Ryan, Solar and Lance 10pm - 5am \$10 Pre-Sale
SATURDAY 3/7	THE GATHERING Terry Francis Tony, Jeno Galen and more... 10pm-4am \$10 B4 11pm \$20 After
SUNDAY 3/8	HONEY SUNDAYS Dance Floor for Dancers Soundsystem for Lovers 8pm-2am \$2 Beers, \$4 Mixed Drinks NO COVER

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KITCHEN OPEN DAILY**

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8PM \$6
EPIPHANETTE
JESSE GRANT BAND
MANDOLIN MIKE WATSON
GENTLEMAN JOHN
PREDNY BAND

***Thu 3/5**
9PM \$7
BLACK MOON RITUAL
GUSTO
SIRHAN SIRHAN
RADIO CRIMES

***Fri 3/6**
9PM \$5-20
SLIDING SCALE ALL AGES
ALCOHOLCAUST PRESENTS
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THRILLHOUSE VENUE
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SHOTWELL
THE FUCKING BUCKAROOS
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***Sat 3/7**
3PM FREE ALL AGES
METAL HAPPY HOUR SHOW
NATIVEBURN
THE DUST
IDOMENEO

9PM \$5
CLUB FERAL
BENEFIT FOR MIDDLE EASTERN
CHILDREN'S ALLIANCE/GAZA
SCHLITZ CLAIBORNE
NATHAN CARRERA
MILK MILK LEMONADE
FLEABAG
DJ WALTER CRASSHOLE

***Sun 3/8**
4PM FREE ALL AGES
TWANG SUNDAY
REDUCED TO RUIN
FRED O'DELL AND THE
BROKEN ARROWS

8PM \$8 ALL AGES
STAR FUCKING HIPSTERS
SECOND SHOT
THE PENNY DREADFULS

***Tue 3/10**
8PM/\$5
SEE ME RIVER
L'AVVENTURA
GOSTA BERLING

UPCOMING SHOWS:
3/11 - BURNRIVERBURN, WHITE WITCH
CANYON, SUPERGIANT
3/12 - ARCHERS GUILD - BUZZER, SHANNON
& THE CLAMS, CASH PONY
3/13 - PAGAN KNIGHTS TOUR 2009! TYR,
ALESTORM, SUIDAKRA, BEERCRAFT,
DJ ROB METAL

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WEDNESDAY MARCH 4TH
BARBARY COAST BURLESQUE
DOTTIE LUX
RUBY WHITE
JUICY DE LIGHT
SASSY HOTBUNS
BUNNY PISTOL
HOSTED BY EVA VON SLUT
DOORS 8PM COVER \$5

THURSDAY MARCH 5TH
LOUT!
THE EVE JAY FORTUNE BAND
HOWLIN' HOUNDDOG
DOORS 8PM COVER \$6

FRIDAY MARCH 6TH
ESP'S 1ST B-DAY BASH
SADISTIC INTENT
HAVOC
DET' ENTE
NIHILST
PUNK ROCK N SCHLOCK KARAOKE
DOORS 8PM COVER \$15

SATURDAY MARCH 7TH
LEISURE
A BRITPOP DANCE PARTY W/
DJS AARON, OMAR, AND JETSET JAMES
DOORS 10PM COVER \$7

SUNDAY MARCH 8TH
ALCOHOLCAUST PRESENTS
BLACK COBRA
ETERNAL ELYSIUM
DUSTED ANGEL
DAMNWEevil
DOORS 5PM COVER \$7
SHOWTIME @ 6!

MONDAY MARCH 9TH
MAINROOM MONDAYS!
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9ISH NO COVER

EVERY TUESDAY
SFSTANDUP PRESENTS
OPEN MIC COMEDY IN THE BACKROOM
SIGNUP @ SFSTANDUP.COM
FROM 7-9PM NO COVER

TUESDAY MARCH 10TH
DRUNKEN MONKEY
W/ DJ FANBOY
DOORS 9PM NO COVER
SHOT SPECIALS!

WEDNESDAY MARCH 11TH
ANNIE'S ACOUSTIC NIGHT
JO BOYER
THE LARCHES
DANA CARMEL
DOORS 8PM COVER \$5

COMING SOON
3/12 TOP TEN, THE GIRLS
3/13 SHARK ATTACK
3/14 SLOUGH FEG, BROCAS HELM
3/20 THE GRANNIES, MIDNIGHT BOMBERS

**HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
21 AND OVER WWW.TICKETWEB.COM
MORE INFO: WWW.ANNIESSOCIALCLUB.COM**

Asylum Street Spankers Red Devil Lounge. 8pm, \$15.
Tina Dico Café du Nord. 9:30pm, \$15.
Ovens, Flood, Pigs Elbo Room. 9pm, \$5.
Splinters, Passionistas, Jealousy Blondie's, 540 Valencia; www.myspace.com/duiton-mondeisf. 9:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Krazy for Karaoke Happy Hour Knockout. 5pm, free. Deadbeat hosts.
Mainroom Mondays Annie's Social Club. 9pm, free. Big-stage karaoke with the Lovely Eileen.
Manic Mondays Bar on Church. 9pm. With DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie
Smile Knockout. 9pm, \$5. Bart Davenport release party with Vows, Mike Therleau, and DJ Neil

Martinson with DJ Seante.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 10

ROCK/BLUES/HIP-HOP

Babasonics Independent. 9pm, \$30.
Battlehooch, Azeda Booth, 50 Watt Kid Hemlock. 9pm, \$7.
Clay Wheels, Hot Lunch, Stagger and Fall Knockout. 9pm, \$6.
Smokin' Joe Kubek and Bnois King Biscuits and Blues. 8pm, \$16.
Raul Midon, Shelby Lynne Great American Music Hall. 8pm, \$23.
Pendulum, Excision Grand. 8:30pm, \$27.
Spindrift, Upside Down, Leopold and His Fiction Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, \$5.
Secret Chiefs 3 Yoshi's San Francisco. 8 and 10pm, \$45.
Sony Holland Duo Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus. 9pm, free. Old school punk rock and other gems with DJs Alcoholocaust, Pete the Ox, and Jake.
Drunken Monkey Annie's Social Club. 9pm, free. With DJ Fanboy.
A Night of Art and Drum 'n Bass Element Lounge. 9pm, \$5. With DJ Rilla and Dyer MC, art exhibits, and more. **SFBG**

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JUGTOWN PIRATES WED MAR 4 DOOR 8:30 \$8 age: ALL
THE ASTRAL FORCE
MISSISSIPPI MAN

THE START THU MAR 5 DOOR 8:30 \$8 age: 21+
THE ACTION DESIGN
ROXY EPOXY (AND THE REBOUND)

PUNCHFACE FRI MAR 6 DOOR 7:30 \$10 age: ALL
 (EP release party)
MUSIC FOR ANIMALS
PICTURE ME BROKEN

AUTOMATIC LOVELETTER SAT MAR 7 DOOR 8:30 \$10/\$12 age: ALL
A CURSIVE MEMORY
TICKLE ME PINK

EFTERKLANG SUN MAR 8 DOOR 8:30 \$10/\$12 age: 21+
PETER BRODERICK
CLOUD ARCHIVE

SPINDRIFT TUE MAR 10 DOOR 8:30 \$8/\$10 age: ALL
 (from LA)
THE UPSIDE DOWN
 (from Portland)
LEOPOLD AND HIS FICTION
DJ NEIL MARTINSON

RX BANDITS WED 3/11 Tera Melos Polar Bears Pebaluna
SAY HI (...) THU 3/12 Telekinesis Built For The Sea Anderson
THE VON BONDIES FRI 3/13 Nico Vega Aarrows
 BAY AREA GIRLS AFTER SCHOOL ROCK PROGRAM
 "Girls Rock: The Movie" & 4 bands
PLANTS AND ANIMALS SAT 3/14 9PM Cold Hot Crash Minmae
ARIEL PINK TUE 3/17 Duchess Says Cryptacize

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DEATH ANGEL
SUICIDE SILENCE
THE FACELESS
TOXIC HOLOCAUST
ABYSMAL DAWN
 MARCH 26

NEW FOUND GLORY
BAYSIDE
SET YOUR GOALS
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32 SAN FRANCISCO BAY GUARDIAN | MARCH 4 - 10, 2009



“Yan Pei-Ming: YES!”

» REVIEW James Elkin starts off his wonderful book *What Painting Is* (Routledge, 1998) with the simple statement that “painting is alchemy,” an elegant encapsulation of the process by which combining oils and pigments, applying that mixture onto a canvas, and generally getting one’s hands dirty results in something as ethereal as one of Monet’s *Water Lilies*. Elkin’s words came to mind while looking at Franco-Chinese artist Yan Pei-Ming’s massive watercolor and oil paintings. Yan’s paintings are alchemical double exposures: we are asked to view them simultaneously as palimpsest-like records of their material creation and as indexes of their subjects. Their visceral emotional impact comes from the tension between these two ways of seeing, a tension that is present in every brush stroke and paint globule.

Take Yan’s portrait of our new president, painted last year. Obama regards us cautiously. His sober visage and weary gaze — the products of roughly brushed, smeared and daubed blacks, whites and grays — seem to anticipate the disappointment that will invariably accompany the enormous, near-impossible task before him. The spattering mist of paint droplets that streak his face and suit make the canvas look as if it has been left for the birds, so to speak. This is not the face of the Great Progressive Hope enshrined in street art hagiography. This is not a presidential portrait. This is a portrait of a man — a rightfully exhausted and undoubtedly doubt-filled man — who happens to be the president. The aggregated crudeness of Yan’s technique is not in the service of caricature or grotesquerie. Rather — much like Yan’s earlier portraits of Pope John Paul II, Bruce Lee, anonymous prostitutes, and himself — Obama displays the battle scars of a forceful struggle with portraiture itself.

The political resonances of that representational struggle echo resoundingly throughout this solo exhibition, and the struggle is often one of life and death. On the wall adjacent to Obama, there are four equally large black and white oil portraits depicting unnamed U.S. soldiers and veterans. Each is ambiguously titled *Life Souvenir*, followed by a different date. Do the numbers mark when these people returned home, or the hour of their death, or both? A morbid terminus is suggested, metonymically, by *Returning Home* (2008) which depicts the flag-draped coffins of the recent war dead; an image that the Bush administration so pointedly tried to remove from the public domain. A similar ambiguity suffuses the more recent “New Born, New Life” series: I couldn’t help but think of the gore porn photos used by anti-abortion extremists when looking at Yan’s watercolors of newborn infants emerging from murky pools of placental red. Even Obama faces a presidential memento mori in the massive watercolors of U.S. currency on the gallery’s upper level, each mottled denomination bearing the portrait (in this context, rendered worthless as legal tender, while being worth quite a lot, since Yan tends to receive blue chip bids at auction) of a “great man” who has come and gone. **(Matt Sussman)**

YAN PEI-MING: YES! Through May 23. Tues.–Sat., 11 a.m.–6 p.m. Walter and McBean Galleries, San Francisco Art Institute, 800 Chestnut, SF. (415) 749-4563, www.waltermcbean.com

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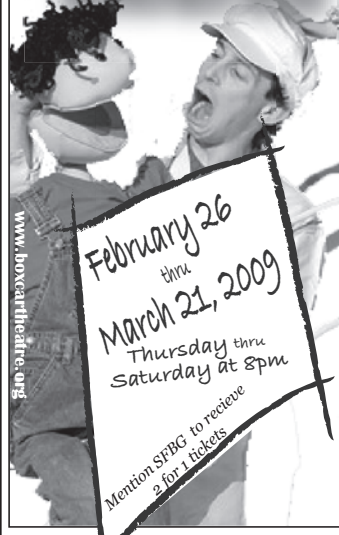


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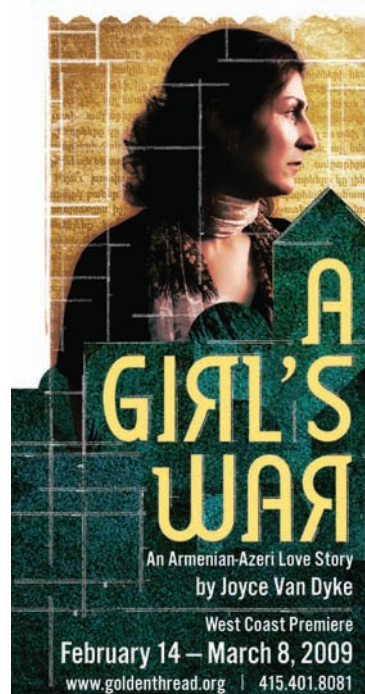


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VISUAL ART

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

GALLERIES

TOP TEN OPENINGS

ATA Right Window Gallery 992 Valencia; 824-3890. "Life-like Manipulations," meme-stream by Authority Office (reception Sun/8, 6-9pm). Sun/8 through March 29.

Caldwell Snyder Gallery 341 Sutter; 296-7896. Call for hours. "Recent Works," mixed media silhouettes by Jane Maxwell (reception Thurs/5, 6-8pm). Thurs/5 through March 31.

Fraenkel Gallery 49 Geary, fourth floor; 981-2661. Call for hours. "Edward Hopper and Company," survey of art Hopper paintings and Hopper-influenced photography. Thurs/5 through May 2.

Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Contemporary Miniature Paintings," work by Mudassar Manzoor and Attiya Shaukat (reception Thurs/5, 6-9pm). Thurs/5 through March 29.

Jancar Jones Gallery 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. Oil paintings on steel and acrylic paintings on paper by Nancy White (reception Fri/6, 6-9pm). Fri/6 through April 4.

Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "China Avant Garde," work by Han Bing, Yang Yongliang, and Zhang Wei; "Poetry in Painting," work by Ming Ren (reception Fri/6, 6-9pm). Sat/7 through April 11.

Ping Pong Gallery 1420 22nd St; 550-7483. Call for hours. "A Field Guide to the Atmosphere," photography and video works by Lindsey White (reception Fri/6, 6-9pm). Fri/6 through April 10.

Silverman Gallery 804 Sutter; 255-9508. Tues-Sat, 11am-6pm. "Twice Upon a Time," group exhibition organized by the gallery and Galerie Andreas Huber in Vienna (reception Thurs/5, 7-10pm). Thurs/5 through April 11.

BAY AREA
Rock Paper Scissors Collective 2278 Telegraph, Oakl; (510) 238-9171. Wed-Sun, noon-7pm. "Cardboard City," cardboard sculpture collaborations with Creative Growth (reception Fri/6, 6-9pm). Fri/6 through March 27.

1343 Powell 1343 Powell, Emeryville; (718) 522-7171. Fri, 6-11pm. "Amoeba's Third Annual Art Show: Warhol's Factory Revival," a one-night gargantuan warehouse event with art, music, and video projection. Fri/6, 6-11pm. **SFBG**

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stage

The weather in SoMa? It's growing brighter, according to Climate Theater, which is currently staging *Skin*, top left; art exhibits, top second from right; and more, with the help of artistic director Jessica Heidt. Under the wild-eyed watch of founders Joegh Bullock and Marcia Crosby, bottom left, Climate has hosted such performers as Annie Sprinkle, second from left; Guillermo Gómez-Peña, bottom second from right; and Josh Kornbluth, right.

SKIN PHOTO BY JAMES K. FAERRON; CLIMATE FOUNDERS PHOTO BY VINCENT FRONCZEK; ANNIE SPRINKLE PHOTO BY RICK SILVARNES; NIGHT LIGHT INSTALLATION PHOTO BY VICTORIA HEILWEIL; JOSH KORNBLUTH PHOTO BY MARC GELLER



Climate change

How does a small, intrepid theater company survive — and thrive — in turbulent economic times? Look to SoMa's Climate Theater

By Robert Avila
 > a&cletters@sfbg.com

I've heard about a fortuneteller with a tarot deck and a dead fish. I can smell the fish, but I'm daunted by the line in front of the curtain, so I wander into another room and stand before a terrycloth sculpture of some tropical beach getaway. It looks a little like a desert nomad's tent in Technicolor, and comes fronted by an immobile bare-shouldered woman in vertical repose, cast like a caryatid and basking in cat-eye shades under some imagined equatorial sun for, I'm told, hours on end.

I try not to stare at her beach towel, which not only conforms to her shape but also a life-size photo-realistic representation of what you imagine to be the body underneath. Somebody finally offers her a color-appropriate drink through a straw as my eyes dart over to a bedroom scene of vaguely subconscious associations: an inanimate, incongruous couple pokes out from under a duvet, the whole scene partially obscured by a murky plastic curtain on which a playfully frenetic lightshow dances. Titled *Sea of Dreams* and fashioned by Joegh Bullock — landlord and Anon Gallery proprietor, in addition to being one of more than 20 artists

with work on display here tonight — it stands just to the left of a DJ booth, and attracts a group of costumed art lovers who also break into dance.

Taking in *Unseen/Unsaid*, as this one-off evening of curated art and performance is called, is a lot like trying to take in the history of the Climate Theater itself, full of blurring boundaries and strange echoes. In some ways it's as labyrinthine as the floor plan of the former bordering house at Ninth and Folsom streets whose second floor contains the theater, its offices, and Anon Gallery. Branching out in several directions at once, it also stitches together the fringe arts, tech, and underground party scenes of the mid-1980s to those of the present.

Next year the Climate turns 25, an impressive run for any theater, and probably a better occasion than just now to trace this one's full baroque lineage. Suffice it to say that the Climate Gallery, as it was originally known, was an accidental theater started by artists who, by their own admission, had no background or even interest in theater per se. But in opening its doors in 1985 to Nina Wise, who had recently lost a performance space, it quickly became a vital scene and vibrant avenue for some of the most dynamic and

promising crossover and experimental work around.

In the last year and a half, as a result of a spurt of new energy via new management — as well as a larger recrudescence, if you will, of some of the old SoMa arts scene of the '80s — the Climate has been looking pretty spry for a decades-old theater. Granted, this is happening at a time of supreme social and economic uncertainty. But what's particularly striking about this fresh whirl of eclectic programming, as well as some wider neighborhood networking, is how naturally it harks back to the early history of the quirky black box, founded by artists and famed trend-setting party impresarios Bullock and Marcia Crosby — also founders, with Mark Petrakis, of the famed Glashaus parties of the '90s and the still-influential Anon Salons. The current vibrant and dedicated bustle on this little corner of the city frankly inclines one to wax wise: do not the biggest downpours also give rise to the most unexpected blooms?

NOW PLAYING: THE GREAT DEPRESSION II?

Then again, a few months ago Great Depression II: the Reckoning was just the big coming unattraction. By now it has officially hit theaters, and

already set more than one teetering. Most dramatic cases so far: the Magic Theater — whose recent close shave with the bill collectors put in jeopardy the rest of the current season before a massive donor campaign was launched — and Shakespeare Santa Cruz, which underwent a similar, narrowly averted disaster. If this can happen to established, midsize institutions, what of the little guy? And with funding for the arts promising to be an even shakier proposition than usual — \$50 mil in the stimulus bill notwithstanding — it's small wonder that GDII is the inevitable topic of conversation in theater circles.

Climate Theater artistic director Jessica Heidt, however, is talking to me about sloths. We're parked at a table outside Brainwash, a couple blocks east of Climate, and it's becoming clear she admires them. "There's this theory," she says, "that the reason sloths are so sedentary and stay in one tree is that they then fertilize their tree."

I wait for the relevance of this remark to wash over me. I had thought we were discussing the Climate.

"I'm really interested in being rooted in the neighborhood that you're living in," she continues. "So you can fertilize what's around you and have a more symbiotic relationship."

Heidt took over Climate in September 2007, shortly after leaving her associate artistic director position at the Magic. Since then, and true to her words on symbiosis, she has

been strengthening the theater's area ties. Recently she banded together with colleagues from other small neighborhood theaters and dance venues under the banner of the newly formed SOMA Culture Coalition, organizing the first theater crawl between the Garage, Boxcar Theater, and Climate.

Meanwhile, Heidt has been coordinating some theater and dinner packages with Climate's downstairs neighbor, the Medici Lounge. Then there are the collaborations she's facilitating between Climate artists and neighborhood organizations. She describes one involving women in the penal system based out of the women's re-entry program on Bryant Street. "That's been key with the resident artist program," she says, "figuring out partnerships for my eight resident artists to go work with social service organizations, specifically in this neighborhood, where they can give back a little bit — the sloth theory."

THE BIGGEST LITTLE THEATER IN SAN FRANCISCO

So much sprang from the Climate's operation in the 1980s and '90s that the outfit was soon labeled "the biggest little theater in San Francisco." And no wonder, since the space managed to be at the precise center of some mighty major trends. Tapped into the local vanguard geek scene of the burgeoning tech industry, for instance, Climate opened the country's first Internet-wired restaurant-bar downstairs, the Icon Byte Bar and Grill. Meanwhile, the same

CONTINUES ON PAGE 36 >>

Climate CONT. »

confluence of art-types and venture-some techies spurred on new social networking strategies, including the earliest version of ex-Climate board member Craig Newmark's ever-expanding online message board.

In the performance world, Climate helped spawn the storied Solo Mio Festival in 1990, a jaw-dropping who's who of the form — which enjoyed a real vogue as the most promising segue out of a performance art shtick everyone was getting pretty bored with. Solo Mio's principal curator was also, as it happens, its second performer, after Wise, to grace the Climate's new stage in 1985: former SF denizen Bill Talen, a.k.a. Reverend Billy, followed by a runaway hit that solidified Climate's new status as a serious alternative venue, "avant-vaudevilian" Helen Shumaker's turn as *Mona Rogers in Person*, which ended up ensconced off-Broadway. One could go on. There was the international avant-puppetry performance showcase Festival Fantochio ...

Climate worked with the hand they were dealt: once, Winston Tong,

one "performance art crossover guy" who sparked Fantochio, was stabbed onstage. "Suddenly there was this big blood-spurting thing that we knew wasn't special effects," remembers Crosby with a cringe. Soon afterward she discovered, while putting up flyers for the show, that the accident had helped them in the all-mighty word-of-mouth department. "Is that the show where somebody got stabbed?" they asked. I said, 'Yeah, you should see it.' They went, 'Yeaahh!'"

Bullock — while still a practicing artist and one of the biggest events presenters around, associated with everything from the Sea of Dreams NYE parties to the SF Burning Man events, Decompression, and Flambé Lounge — notes wryly that these days he's not always recognized when he strays from Anon to the other side of the building. In truth, his and Crosby's involvement with the theater side of Climate is limited. "I'm still a board member, and I'm still sublandlord of this space," he says. "But I don't have much to say about the programming."

The theater itself is the Climate's second incarnation — after a progressively overtaxed Bullock and Crosby finally decided to hang up their

theater hats and vacate the storefront space at 252 Ninth St. in the late '90s — and it's the handiwork of magician, actor, showman, and impresario Paul Nathan of Dark Kabaret — a lavishly popular event that has served in part, like Bullock and Crosby's famous Glashauss parties, as a fundraiser for the theater.

Nathan happened to be driving by, contemplating a sojourn in Europe in the wake of the dot-com bust, when he saw the for-rent sign at Ninth and Folsom streets. He knew the space well from Glashauss party days and the old Billboard Café, which derived its name from the sheets with painted messages that regularly hung from the roof. "I thought, you know, small theater is a dumb idea," he says. "But with a billboard there, we might be able to make a go of it." He got a good deal on the rent from Bullock, built a stage in the empty space, and took on the Climate name again with Bullock's hearty approval.

"We started with *Devil in the Deck* and *Titillation Theater*," Nathan recalls. The evolving smart and sexy sketches of *Titillation Theater* (favorite program title: *Let's Pretend I'm Not Your Mother*) produced another long-running success for the Climate. "We got huge crowds, but we were also advertising in the *Chronicle*, so our advertising budget was just insane," he adds. "We were breaking even, or making a little bit of money each week. But we really didn't know what we were doing. There was no grant money." Eventually, Nathan says, they couldn't afford to continue: "You do the numbers — it just can't happen."

A NEW CLIMATE

Journey across the gulf of the dot-com boom of the late 1990s, during which the theater briefly disappeared along with many other art spaces and artists, to the moment when Heidt joined the Climate in 2007. In step with the intrepid optimism she detects in her SoMa environs, she has cheerfully and tirelessly overseen a remarkable resurgence of activity at the 49-seat black-box theater. With its all-volunteer staff, the venue hit a high point in February, presenting in that one month 16 downright disparate shows, including the current West Coast premiere of *Skin*, a smart, bold, adults-only rumination on lust and fidelity by the sharp and whimsical young Atlanta playwright Steve Yockey, a coproduction with Encore Theater, which coproduced Yockey's *Octopus* at the Magic last year.

As offbeat as any play by Yockey promises to be, it remains one of the more straight-ahead components in an unusually varied theatrical lineup.

'Is that the show where somebody got stabbed?' they asked. I said, 'Yeah, you should see it.' They went, 'Yeaahh!'

The Climate's programming stretches beyond the average small theater fare and its audience, to encompass a range of performance and visual art styles and solid Bay Area microscenes — like those around clowning or belly dance — as well as a laidback, brew-in-hand atmosphere of cultured fun, or just funny culture, amenable to a more general bar-hopping crowd.

The first show Heidt produced, *You Tubed*, a performance series codirected by the artistic director and Richard Ciccarone, was a crowd-pleasing blend of quotidian Internet technology and live reenactments. At the same time, Climate is also making forays into exploratory works in other media: one of Heidt's first initiatives was establishing both a music and (now defunct) film series. She also repeatedly brought in acclaimed clown and Cirque de Soleil vet John Gilkey's rollicking band of bad-boy "anticlowns," Your New Best Friends.

"The great thing about this space is that we get to try stuff out and to be much more experimental," Gilkey explains, taking a break from rehearsing a new show he's developing for the Climate stage. Gilkey's association with the Climate runs back at least 15 years, but it's not nostalgia that brings him back.

"The history of San Francisco is that of producing amazing clowns," he says, citing Geoff Hoyle, Bill Irwin, and Larry Pisoni. "I think we have to push a lot harder to be more subversive, more daring, and bolder in the kind of clown we're creating. This is the place that has open doors for the forward stuff, and that's what excites me."

Climate's forward programming last month included installments of the Wednesday night Music Box concerts; another Improv Soapbox open jam session hosted by resident champs Crisis Hopkins; the Monday night Clown Cabaret directed by Paoli Lacy and showcasing students and grads

from the Clown Conservatory, as well as faculty and seasoned clowns of the likes of Gilkey, Joel Salom, and James Donlon; another boisterous staging of the matchmaking show and runaway hit, *The Dating Game*; and *Unseen/Unsaid*, one in a series of irregular, curated, multi-artist, multidisciplinary, and multi-roomed art parties.

Looking back at its history, the Climate's success then, and now, has resided in its talent for bridging not just disciplines and genres, but audiences and whole scenes in what was once — and increasingly is again — a flourishing hub of arts and nightlife in SoMa. While it remains to be seen if this gradual crawl back to life can weather the full brunt of the coming economic storm, Heidt's sloth theory dovetails comfortably with her vision of a diverse but tight-knit artistic community.

Her extensive theater background has held her in good stead: Heidt knows how to produce, direct, and write grants — although ticket sales are still the main source of operation revenue. At the same time, she's been inspired by what she was not familiar with. "For me that's been one of the most exciting things about being here — going to Burning Man, knowing it's a city of crazy artists, incredibly talented people, and it's all sort of below the surface of what you're seeing in the mainstream," she says. "To be able to tap into that world a little has been really fun."

As for Bullock and Crosby, who both have remained deeply involved in the culture and organizing of Burning Man and its year-round Bay Area events, they are clearly gratified with a direction they see as consonant with the theater's long, remarkably fruitful tradition of cultivating crossover communities and promoting the edgy, fun, experimental, and unexpected. "She's doing the kind of programming that we used to do," says Bullock, "which is eclectic."

I'm hearing echoes again. "South of Market is starting to come back," he continues. "I think there's a resurrection of the arts right now. I think this corner and this block are key to it, with New Langton Arts and Eighth Street. I mean, this is becoming what it used to be 20 years ago." Bullock laughs. "It's like, what the hell?" **SFBG**

SKIN

Through March 21
Thurs.-Fri., 8 p.m.; Sat., 7:30 and 10 p.m.; \$15-\$20
Climate Theater
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Berkeley Rep

Alvin Ailey American Dance Theater

▶ **PREVIEW** If success breeds success, why has Alvin Ailey American Dance Theater not had any imitators? The company celebrated its 50th anniversary in December, and *Revelations* will be half a century old next year. Yet Ailey and *Revelations* continue to be as unique as they were on Jan. 31, 1960, when the company thought the work had failed because the audience greeted it with a stunned silence. Then, of course, the roof came down, and *Revelations* continues to move audiences around the globe. So would the Ailey company be such a hit wherever they go without *Revelations*? It's on every single program of this year's Berkeley run, and my suspicion is that it wouldn't.

Still, the company has more going for itself than one masterpiece. For one thing, there are the dancers. They all are virtuosic, generous, and committed to each other. A sense of inclusivity was also key to Ailey and continues to be vital for artistic director Judith Jamison. Ailey never wanted this to be an Ailey-only, American-only ensemble. Today the company still takes chances — with younger choreographers such as Hope Boykin, whose 2008 work *Go in Grace* will be on Program A. Dutch choreographer Hans van Manen's 1997 *Solo*, also seen at San Francisco Ballet, will be on Program D, as will *Festa Barocca*, a 2008 commission from the Italian Mauro Bignonetti. One definite highlight should be the West Coast premiere of Ailey's 1969 piece *Masekela Language* on Program C. It makes you wonder, what took them so long? **(Rita Felciano)**

ALVIN AILEY AMERICAN DANCE THEATER Wed/4–Fri/6, 8 p.m.; Sat/7,

2 and 8 p.m.; Sun/8, 3 p.m.; \$36–\$62. Zellerbach Hall, UC Berkeley, Berk.

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Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Executive Order 9066 The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$15-25. Opens Sat/7, Sat, 1pm. Through April 25. Lunatique Fantastique returns with their “live 3D animation” take on the story of a Japanese family's incarceration in a WWII internment camp.

The Short and Happy Life Phoenix Theater, 414 Mason; 913-7272, www.sleepwalkertheatre.com. \$14. Opens Thurs/5, Thurs-Sat, 8pm. Through March 28. Sleepwalkers Theatre presents the world premiere of Ryan Michael Teller's multimedia work.

Twilight Zone Live! The Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com. \$20. Opens Fri/6, Fri-Sat, 8pm; Sun, 3pm. Through March 29. The sixth season of the sci-fi/fantasy series is brought to the stage.

Un-Scripted: unscripted SF Playhouse, 533 Sutter; 869-5384. \$10-20. Opens Thurs/5, Thurs-Fri, 8pm; Sat, 3 and 8pm. Through March 28. Un-Scripted Theater Company produces an evening of improvised games, songs, and scenes.

ONGOING

▶ **Angry Black White Boy** Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$15-25 sliding scale. Thurs-Sun, 8pm. Through Sun/8. Dan Wolf's vigorous and inviting stage adaptation of Bay Area author Adam Mansbach's 2005 novel, *Angry Black White Boy*, might seem like an ideal instance, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it. (Avila)

Bay One-Acts Festival Eureka Theatre, 215 Jackson; 776-7427, www.threewisemonkeys.org. \$20-35. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/8. Three Wise Monkeys Theatre Company present the eighth annual production of plays by Bay Area writers.

A Beautiful View Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. \$15-40. Wed-Sat, 8pm; Sun, 3pm. Through March 15. Two



REVELATIONS PHOTO BY ANDREW ECCLES

women meet in a camping store in this romantic tale by Daniel MacIvor.

Bisceglie's SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF's history, people, and culture are toasted and roasted with song, dance, and comedy.

▶ **A Delicate Balance** Custom Made Theatre Co, 965 Mission; 1-800-838-3006. \$15-25. Wed-Sat, 8pm. Through Sat/7. Katja Rivera of Shotgun Players directs Edward Albee's drama in this Custom Made Theatre production. I like to think of Edward Albee as one of the best reasons to go to the theater, and the best part is learning why all over again: confronting his obsessive yet vaguely dispassionate dissections of love and communion, bright humor and wonderfully jarring dramatic conceits, the often riling hyper-articulatedness of his characters, and the cut-glass atmosphere in the room — ready at any moment to shatter into a series of nasty blood-drawing shards. This 1966 play is particularly heavy with these characteristics, as it subverts the traditional domestic drama via a still peculiar and eerie form of dramatic amplification. An aging upper-class couple — dutiful peacemaker Tobias (Dennis McIntyre in an admirably measured turn) and icy whip-cracker Agnes (a less consistent but ultimately winning Jean Forsman) — find their carefully maintained home overrun by Agnes's alcoholic sister (Shelley Lynn Johnson), their nearly four-times-divorced daughter (Leah S. Abrams), and their best friends (AJ Davenport and Stuart Elwyn Hall), a couple who have fled their own home in a fit of unaccountable terror. Despite some peripheral shakiness, director Katja Rivera and cast have the crux of this dramatically freighted but subtle play, making small but dogged Custom Made Theater's production a productive mix of unexpected laughs and slowly unsettling situations that build nicely to a slow-dawning, teasingly ambiguous epiphany. (Avila)

A Girl's War Thick House, 1695 18th St; 401-8081, www.thickhouse.org. \$15-25. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/8. Golden Thread's generally sturdy West Coast premiere of Joyce Van Dyke's *A Girl's War: An Armenian-Azeri Love Story*, an aging Armenian American fashion model, Anna (Ana Bayat), returns to the war-torn village of her youth determined not to be affected by the ongoing ethnic strife that has just taken the life of her brother (Adrian Cervantes Mejia) and racked the Azerbaijani region of Karabakh since the late 1980s — converting her stolid yet hot-tempered mother (Bella Warda) into a machine gun-toting foot soldier for the Armenian cause. Almost flaunting her own aloofness and disapproval,

Anna even resists calling herself Armenian and soon falls in love with a returning member of her family's onetime Azeri neighbors, now antagonists: a passionate young deserter (Zarif Kabair Sadiqi) who arrives stealthily one day at her mother's house, which he and his family briefly occupied years before. Anna's two worlds collide even as she insists she needs no land, passport, or language to define her. Her stoic but long-suffering mother, however, shows little patience for her daughter's flighty Western cosmopolitanism, and we are left with our own sympathies unsettled, fraternizing with all sides. (Avila)

The Giving Tree Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$8-32. Thurs-Sat, 8pm. Through March 21. Shel Silverstein's poetry and short stories are adapted by Boxcar Theatre company member Sarah Savage for adult fans.

Landscape of the Body SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through Sat/7. The Bay Area's mini John Guare renaissance continues as SF Playhouse revives the New York playwright's macabre 1977 musical comedy about a transplant from Maine to Manhattan named Betty (Susi Damilano). In the name of retrieving her wayward sister (Rana Kangas-Kent), Betty ends up taking on her sibling's nefarious life, as her young son (Alexander Szotak) falls in with an even more nefarious group of sociopathic preteens, and Betty's murdered sibling sings about life from some rather more pleasant beyond. (Avila)

Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

The Model Apartment Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. \$15-44. Thurs-Sat, 8pm; Sun, March 25, and April 1, 2pm. Through April 5. Donald Margulies' comedy looks at a couple fleeing from much more than their memories of the Holocaust.

▶ **No Exit** NOHspace, 2840 Mariposa; www.noexitonstage.com. \$10-25. Thurs-Sat, 8pm. Through March 21. In these times of economic crisis, they're downsizing even in hell. “The customers serve themselves, it's like a cafeteria,” points out the callous realist Inez (Diana Brown) as her fellow damned souls Cradeau (Andrey Esterlis) and Estelle (Carole Swann) try vainly to determine how it is that the three of them have been chosen to spend eternity together in a single ill-furnished room, bereft of thumbscrews or other familiar torture devices. The punchline — that they are to serve as each other's hell — is perhaps the most famous existentialist line of them all. Esterlis' Cradeau is a man of nervous tics and self-loathing, overwhelmingly preoccupied with his earthly reputation, as is the self-absorbed Estelle, portrayed by Swann as a faded ingénue with a dirty secret, replete with a working girl's bad affectation of an upper-crust accent. Lustily acerbic Inez (Diana Brown) provides comic relief with her barbed one-liners plus a note of disturbing fatalism when she reminds her fellow captives that nothing has been left to chance. The least prone to self-deception, Inez is first to accept the truth of their confinement — that in hell, as on earth, we are all we have. Like it or not. (Nicole Gluckstern)

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through March 28. Brian Copeland returns with his long-running solo show.

Pure Shock Value Exit Theater, 156 Eddy; killing-mylobster.com. \$15. Thurs-Sat, 8pm; Sun, 7pm. Through March 22. Killing My Lobster unveils the world premiere of Matt Palfrey's Hollywood satire.

Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$18. Thurs-Sat, 8pm; March 15 and 29, 7pm; Sun/8 and March 22, 2pm. Through April 5. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

▶ **Souvenir** American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-69. Tues-Sat, 8pm; Sat-Sun, 2pm; Sun, 7pm. Through March 15. Unable to get through “One for My Baby” without an interjection here and there about “Lady Florence,” our pianist-narrator finally gives into reflection and launches into an account of his 12-year association with New York's famed tone-deaf coloratura soprano, Florence Foster Jenkins. A wacky story that has the advantage of being absolutely true, Stephen Temperley's Broadway two-hander manages a strain of thoughtful sentiment amid more dominant strains comical and musical (and strain is definitely the word when it comes to the latter). The performances, however, carry the evening, nimbly inhabiting a conceit that might otherwise stretch too thin over two acts. The charmingly

adroit Donald Corren plays one-time aspiring pianist-composer Cosme McMoon, while the wonderfully vivacious Judy Kaye (back at the Geary after last season's exquisite turn in *Sweeney Todd*) shines as the eccentric New York socialite whose private concerts at the Ritz unwittingly became the biggest, and most hysterical, in-joke in New York. Cosme's droll sense of tact, professional despair, bemused wonder and budding admiration vis-à-vis his employer acts as hilarious counterpoint to Lady Flo's outrageously foolish yet decorous, touchingly innocent flights of fancy. But Kaye's Lady hovers over us in a class by herself: as songbird, evoking nothing so much as a chicken passing egg, but as pure, unbridled enthusiasm, soaring with the eagle. (Avila)

Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$25-99. Tues-Sat, 8pm; Sat-Sun, Wed/4, March 11, 18, and 25, April 1, 8, 15, 22, and 29, May 6 and 13, and June 24, 2pm; May 24 and 31 and June 7, 14, and 21, 7:30pm. Through June 27. As the moral would have it, wicked is as wicked does. You may remember what *Wicked* does from its pre-Broadway Bay Area premiere back in 2003. Now on tour as the long-running Broadway hit it has since become, *Wicked* posits *The Wizard of Oz*'s evil broomster, the Wicked Witch of the West, a.k.a. Elphaba (an appealing Teal Wicks), as a misunderstood rebel on the side of justice for the animals, human kind's loquacious one-time equals, and now the convenient object of a campaign of fear and oppression masterminded by the not-so-nice if ever so charming Wizard of Oz (David Garrison). Assuming you don't mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, the spectacle rules the stage as ever, supported by sharp performances from a winning cast, including a truly bubbly Kendra Kassebaum as Glinda and the wonderful Carol Kane as Madame Morrible. (Avila)

BAY AREA

A Midsummer Night's Dream La Val's Subterranean, 1834 Euclid, Berk; www.impact-theatre.com. \$15-20. Thurs-Sat, 8pm. Through March 21. What do the plays of Shakespeare and the films of John Hughes have in common? They both have the power to conjure a surfeit of nostalgic longing for an era perhaps best forgotten. So this mixture of iambic pentameter, irresistible pop tunes, neon wallpaper, and stonewashed denim is uncannily apt. The bumbling, stoner antics of the Rude Mechanicals bring to mind the goofy ineptitude of almost any high school drama club, much to the understated dismay of beleaguered director Peter Quince (Steven Epperson), while girl-next-door Helena's forlorn pursuit of preppie sleazeball Demetrius (played respectively by Marissa Keltie and Seth Thygesen) is, like, so totally *Pretty in Pink*. But just as in the '80s, it's the wild antics of the fearsome fairy folk — a rag-tag crew of Goths, punks, and fetishists that captures our attentions. Between charismatic anarchist Puck's penchant for mischief and the power exchange games played out between lascivious new waver Oberon (Tim Redmond) and Siouxsie-coiffed ballbreaker Titania (Sarah Coykendall), the permutations of the “foolish mortals” seem quite tame in comparison, with the exception of the bridging experience of the hilariously self-aggrandizing Bottom (Casi Maggio), whose brief interlude as Titania's love object serves as much as parable as send-up. (Nicole Gluckstern)

DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900, ticketmaster.com. \$39-69. Tues-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. Through March 15. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance.

Dance Repertory Extravaganza Cowell Theater, Marina and Buchanan, Fort Mason; 345-7575, fortmason.org. \$13-20. Sat/7, 8pm. Anna Halprin Dancers, Alfonso King's LINES ballet training program, Off-Balance Dance Company, and other curated ensembles participate.

Fiesta Flamenca Bollyhood Café, 3372 19th St; 970-0362. \$10. Every second Wed, 8pm. Cuadro Flamenco Aljibe is featured. Ongoing.

Los Farruco Palace of Fine Arts, 3301 Lyon, SF; 1-800-838-8006, www.brownpapertickets.com. \$35-75. Fri/6, 8pm. The “first family of gypsy flamenco dance” spotlights two of maestro El Farruco's grandsons, Farruco and Barullo, as well as daughters La Farruca and La Faraona.

...Our Daily Bread and ANIMold CounterPULSE, 1310 Mission; 1-800-838-3006, www.brownpapertickets.com. \$12-20. Thurs/5-Sat/7, 8pm. The program includes new works by winter artists-in-residence Amara Tabor-Smith, Cathie Caraker, and Katarina Eriksson.

Saudade Novellus Theater, 700 Howard, Yerba Buena Center for the Arts; 978-2787, www.ybca.org. \$25-30. Thurs/5-Sat/7, 8pm. David Rousseve/REALITY offers a mixture of theater,

dialogue, contemporary dance, and movement from Indonesia, India, and West Africa.

RAW Garage, 975 Howard; www.brownpapertickets.com. \$10-20. Wed/4-Thurs/5, 8pm. The monthly performance showcase focuses on Susan Shireen Kanga, Ishika Seth, and Karishma. **Vision Series Dance Festival** Cowell Theater, Marina and Buchanan, Fort Mason; 345-7575, fortmason.org. \$13-20. Sat/7-Sun/8, 4pm. Anna Halprin Dancers and AXIS Dance Company are the special guest artists at this showcase's 10th anniversary celebration.

PERFORMANCE

AIRspace Garage, 975 Howard; www.brownpapertickets.com. \$10-20. Sat/7, 8pm. The queer performing arts residency program presents Sherilyn Connolly, She Flies, Meliza Banales, and Qilo Matzen.

Bijou Martuni's, 4 Valencia; 241-0205. \$5. Sun/8, 7pm. The cabaret showcase highlights McPuzo and Trotsky, Mark Sargent, and others.

▶ **Bitch! Dyke! Fagha! Whore!** Brava Theater, 2781 24th St; www.brava.org. \$20-35. Wed/4-Sat/7, 8pm. Penny Arcade promises: “You can be sure there will be no cheerful burlesque in this show.” Which is to say that as long as it's taken *Bitch! Dyke! Fagha! Whore!* to make it to San Francisco, courtesy of Brava Theater, in some ways the timing remains impeccable. The New York City performance artist — proudly raised by pre-Stonewall drag queens and with roots in John Vacarro's Playhouse of the Ridiculous and Warhol's Factory — crafted her smart and devilishly delighting *Bitch!* nearly two decades ago as a brilliant retort to Jesse Helms and censorship in the arts, but its intelligence, humor and honesty remain fresh and invigorating, and the political barbs and banter definitely au courant. Created with director Steve Zehentner, it's part erotic performance, political provocation, personal essay, and pajama party at your best friend's with an impressive, personable, physically distinctive, and not least very sexy cast of largely San Francisco-based erotic dancers (several hailing from famed worker-owned Lusty Lady Theater). An ultimately autobiographical show, it's also by its nature also an intimate embrace of SF, and the feelings are clearly mutual. (Avila)

Cupcake Cabaret Center for Sex and Culture, 1519 Mission; queersoulder.blogspot.com. \$10-20. Sat/7, 7:30pm. Bevin Brandlandingham hosts a show with Gina De Vries and others.

Greenhouse El Teatro de la Esperanza, 2940 16th St; www.greenhouse10.vox.com/profile. Fri/6-Sat/7, 8pm; Sun/8, 2pm. Two actors fiddle with a new play in this staged reading of a work-in-progress by Terrence Beswick.

Into the Dark Unknown: the Hope Chest Dance Mission Theater, 3316 24th St; www.brownpapertickets.com. \$12-20. Thurs/5-Sat/7, 8pm. The SF-born singer-songwriter Holcombe Waller blends folk originals, Jacques Brel covers, movement, video projections, and assemblages.

The Marriage of Figaro Community Music Center, 544 Capp; 289-6877, www.goathall.org. \$10-25. Fri/6, 8pm; Sun/8, 4pm. Mozart's work is performed by Goat Hall Productions/SF Cabaret Opera.

My Dad's Porn and Frenckissing the Dog (and Other Confessions of a Born-Again Party Girl) The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$10-15. Wed/4, 7:30pm. Cherry Zonkowski takes a tour of SF's sex and art-study scene.


The Nose Phoenix Theatre, 414 Mason; 944-1555. \$15-20. Opens Fri/6. Fri-Sat, 8pm. Through March 14. Software engineer and video artist Kevin Quennesson and director and performer Oleg Liptsin collaborate on the Gogol work.

COMEDY

Club Deluxe 1511 Haight; 552-6949. Mon/9, 9pm: Rick Shapiro, Chris Garcia, Julian Vance, and Chris Thayer, \$8-10.

Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents “Hump Day Comedy” with new talent, \$5. Thurs, 8pm, on seventh flr: “\$3 Thursdays” produced by Comedy College. Fri, 9pm: “Scantly Clad Comedy” with Joe Nguyen, \$12. Sat, 7pm, seventh flr: “Battle of the Bay” comedy competition, \$10. Sat, 9pm, fifth flr: “Naked Comedy” with on Sat/7 Sal Calanni, \$12.

Punch Line 444 Battery; 397-7573. Wed/4, 8pm: Comedy Allstars with W. Kamau Bell, Jason Wheeler, John Hoogasian, Reggie Steele, and Mike Cappozola, \$15. Thurs/5, 8pm: Comedy Allstars with W. Kamau Bell, Kevin Avery, Jason Wheeler, and Sean Keane, \$15. Fri/6-Sat/7, 8 and 10pm: Dana Gould with Jason Wheeler and Mike Cappozola, \$19-21. Sun/8, 8pm: SF Comedy Showcase, \$12. Tues/10, 8pm: Just for Laughs Montreal Comedy Festival Auditions, \$15. **SFBG**




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EVENTS



“A Day at the Spire”

PREVIEW Sculptor Andy Goldsworthy draws inspiration from specific settings. He creates art from materials found close at hand, such as twigs, leaves, stones, snow, ice, reeds, and thorns. The works made from these natural ingredients interact in different ways with their environments. The Presidio's man-made forest is a fitting backdrop for the artist, who strives “to make connections between what we call nature and what we call man-made.” From his *Stone River* (2002) at Stanford University, formed from the rubble left after the Loma Prieta earthquake, to *Drawn Stone* (2005) at the De Young Museum in San Francisco's Golden Gate Park, Goldsworthy has responded to the Bay Area with some of his most evocative pieces.

Constructed in October 2008, Goldsworthy's *Spire* tells the story of the forest, celebrates its history and its natural rhythms, and welcomes the next generation of trees. The title is poetic — as young trees grow around the sculpture, the piece will eventually disappear into the forest. In “A Day at the *Spire*,” Presidio Trust Forester Peter Ehrlich will lead two visits to the sculpture — which he helped build. The first is a rain-or-shine, two-mile round trip to the Presidio's Goldsworthy exhibit, showcasing a behind-the-scenes look at *Spire*. The second trek begins with a visit to *Spire*, followed by a half-hour long walk along the Bay Area Ridge Trail to watch the sunset at Immigrant Point. Participants are encouraged to bring a camera and a favorite poem. **(D. Scot Miller)**

A DAY AT THE SPIRE Sat/7, 1 p.m. (meet at Building 49, the Presidio, SF) and 4:30 p.m. (meet at Inspiration Point, the Presidio, SF). Free (RSVP required), (415) 561-5418, www.presidio.gov

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at lings@sfbg.com. For further information on how to submit items for the listings, see Picks.

8pm (continues through Sun/8), \$5-10. Loco Bloco, Mission Girls, Amnesty International, and the Women's Building present the 14th annual incarnation of the event.

San Francisco Girls' Chorus 30th Anniversary Gala Herbst Theatre, 401 Van Ness; 392-4400. 6pm, \$25-400. A concert and black-tie gala benefit with the Philharmonia Baroque Orchestra to raise funds for the San Francisco Girls Chorus scholarship fund.

SATURDAY 7

BAY AREA
Rae Armantrout and Lisa Robertson Moe's Books, 2476 Telegraph, Berk; (510) 849-2087. 7:30pm, free. The poets read from their work.

TUESDAY 10

Instant City Booksmith, 1644 Haight; 863-8688. 7:30pm, free. Gravity Goldberg, Jim Nelson, Alia Volz, Mark Jacobs, and Matt Stewart read from the latest installment in the book-like local zine.
Unfriendly Fire Books Inc., 2275 Market; 864-6777. 7:30pm, free. Nathaniel Frank reads from his book about the ban on gay men and lesbians in the military. **SFBG**

WEDNESDAY 4

SPCA 140th Anniversary Gala Julia Morgan Ballroom, 465 California; 522-3564. 7pm, call for price. Fred Willard's performance as the color commentator in *Best in Show* makes him an ideal emcee for this fundraiser.

THURSDAY 5

Vietnamese Youth Development Center Open House 166 Eddy; 771-2600. 5-7pm, call to RSVP. The youth service provider celebrates its 20th year with an open house that includes a screening of Spencer Nakasako's *a.k.a. Don Bonus*.
Watchmen Metreon, 101 4th St; CAR-TOON. 7pm, \$25-250. An advance screening of the perhaps-blockbuster to raise funds for the Cartoon Art Museum.

FRIDAY 6

International Women's Day Celebration Women's Building, 3543 18th St; 864-LOCO.

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Vanishing points

Real change, or changing the subject — the search for truth within Roberto Bolaño's epic 2666

By Erick Lyle

> a&eletters@sfbg.com

ESSAY/REVIEW There is a wry but hilarious scene near the very end of Roberto Bolaño's novel *2666* (Farrar, Straus and Giroux; 912 pages; \$30), in which a French literary critic finds a German writer, Archimboldi, lodging at what the critic calls "a home for vanished writers." After checking into a room at the large estate, the elderly vanished writer wanders the grounds, meeting with the other vanished authors, residents whom Archimboldi finds friendly but increasingly eccentric. Gradually it dawns on Archimboldi that all is not as it seems. Walking back to the entrance gate, he sees, without surprise, a sign announcing that the estate is the "Mercier Clinic and Rest Home — Neurological Center." The home for vanished writers is an insane asylum.

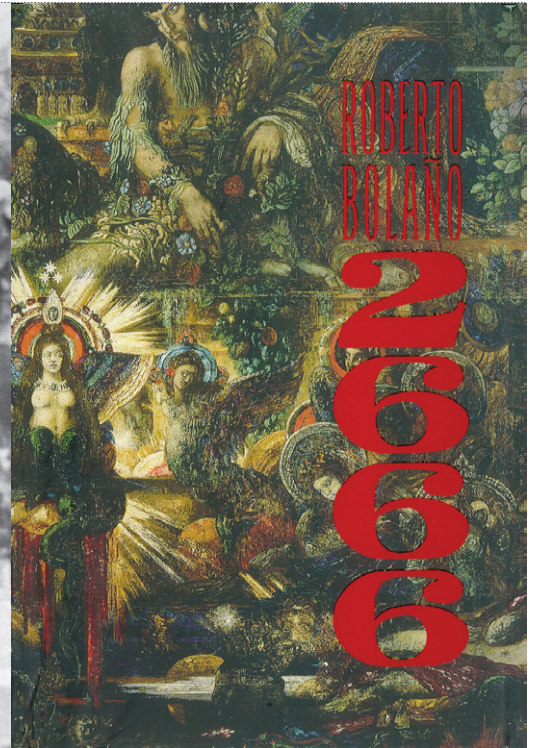
As we enter the Obama era, with all its promise of "change," I've found it impossible to read *2666* without being haunted by the memory of those who vanished into the lunatic asylum of the long George W. Bush years — not just the nameless and unlucky left to rot in the Bush administration's secret torture cells throughout the world, but also those who disappeared right here at home. For instance, a guy I worked with a couple of years ago. One day he was training me on the job, and a week or so later he was in a federal prison, labeled a "terrorist" — which in his case meant that he edited a Web site called Stop Huntingdon Animal Cruelty.

There were other ghosts, those who vanished after refusing to speak to grand juries. They were rumored to have gone over the border, or back to the land, or who knows where, their very names now superstitiously verboten to speak out loud, lest we bring the heat down on ourselves. Now that Obama is here and everybody is eager for "change," who will remember the once-bright hopes and dreams of the generation that beat the World Trade Organization in Seattle at the dawn of this decade — the hopes that would later be chased

down and gassed and beaten by riot police under cover of media blackout in the streets of Miami, St. Paul, or countless other cities? Of course, there were the suicides and overdoses, and other kinds of disappearances, different but related, too: the abandoned novels, or the guitars taken to the pawnshop. Three people in my community jumped off bridges. Only one survived. The human toll of the Bush years in my life has been enormous.

Watching the celebrations in the streets of the Mission District on election night in November, I could tell all of this was soon to be trivia. I saw a virtually all-white crowd of completely wasted people take over the intersection at 19th and Valencia, shouting "Obama!" and dancing in the street. In one way, this scene was touching: the spontaneous gathering was a product of the true feelings of human hope that people have for a better world. Yet the moment already had the scripted feel of something self-conscious or mediated, like the Pepsi ad campaign it would soon become. I had a sinking realization: those of us who have spent eight years battling the post-9/11 mantra of Everything Is Different Now were now going to soon be up against a new era of, well, Everything Is Different Now.

The narratives we tell ourselves about our country are important. Just when a Truth and Reconciliation Committee is most needed to write a detailed narrative of the Bush era's torture, spying, illegal war, and swindling, I could already see the opportunity for that kind of change slipping away into the blackout amnesia aftermaths of the street parties taking place all across the nation. The election of a president of the United States from among the ranks of the nation's most oppressed minorities has offered the country a new triumphant storyline. We have symbolically redeemed our sins against civilian casualties and third world workers, without too much painful self-examination. I could see that Obama's brand of change was really so seductive because it offered a chance to change the subject.



Taking on every genre from detective noir to the war novel to romantic comedy in an exhilarating, nearly 1,000-page race to the finish, *2666* is the late Roberto Bolaño's epic of the disappeared — and a story that finds relevance in a post-George W. Bush United States.

Like Ronald Reagan, elected while the U.S. was mired in recession and post-Vietnam soul-searching, Barack Obama developed campaign narratives that made the U.S. feel good about itself again. Obama guessed correctly that national morale is low partially because we don't want to deal with the nameless guilt we feel from the atrocities Bush and company committed in our names. Accordingly, he stated during his campaign that he would not pursue criminal prosecution of members of the Bush administration. Nor has Obama questioned the preposterous idea that we can win either a War on Terror or the war in Afghanistan. If you think about it, "Yes We Can" — his campaign's appeal to good old American can-do spirit — isn't far off in substance from Bush's faith-based convictions about U.S. power. Both Bush's crusade to make democracy flower in the desert of Iraq and Obama's notion that the auto industry could save itself — and the planet! — with electric cars are fantasies that appeal to our sense of pride about being the richest and most powerful.

When a country that is owned by China and is getting its ass kicked simultaneously by ragged guerilla armies in two of the most impoverished and backward parts of the world keeps finding new ways to tell itself that it's the richest and most powerful country, it is in deep trouble.

When political leaders and journalists seek to generate false narratives

for our consumption and comfort, the difficult task of remembering the truth falls to literature.

Roberto Bolaño completed *2666* in 2003, shortly before he died, too poor to receive a liver transplant, at the age of 50. Born in Chile, Bolaño counted himself a member of "the generation who believed in a Latin American paradise and died in a Latin American hell," and was himself something of a vanished writer. Briefly jailed during the 1973 coup in which Gen. Augusto Pinochet overthrew the popularly elected socialist government of Salvador Allende, Bolaño wandered in exile from Mexico City to Spain, working variously as a janitor and a dishwasher, entering obscure literary competitions advertised on the backs of magazines, while his generation was consumed by Pinochet's secret prisons and torture cells.

Fittingly, disappearance is perhaps the main action of characters in Bolaño's works, from the vanished fascist poet and skywriter in 1996's *Distant Star* (published in English by New Directions in 2004) to the entire romantic generation of doomed Mexican poets and radicals followed across the span of decades and continents to its vanishing point in a desert of crushed hopes in 1998's *The Savage Detectives* (published in English by Farrar, Straus and Giroux in 2007). In *2666*, the terminally ill Bolaño wrote as if in an urgent race against the moment of his own departure, unwilling to leave anything out, as if he wanted to save an entire lost underworld from banish-

ment. Taking on every genre from detective noir to the war novel to romantic comedy in an exhilarating, nearly 1,000-page race to the finish, the book is Bolaño's epic of the disappeared.

The periphery of *2666* teems with Bolaño's archetypal lost and doomed, a host of minor characters including a former Black Panther leader turned barbecue cook, various Russian writers purged by Stalin during World War II, a Spanish poet living out his days in an asylum, and an acclaimed British painter who cuts off his own hand. There are the usual obscure literary critics and lost novelists, and we even briefly meet an elderly African American man who calls himself "the last Communist in Brooklyn." This last communist could speak for all of Bolaño's lost and departed when he explains why he presses on: "Someone has to keep the cell alive."

The book's action, however, centers upon the unsolved serial killings of hundreds of women in the fictional Mexican border city of Santa Teresa during the late 1990s, events based on real-life unsolved killings in Juarez, Mexico. The majority of the women murdered in Juarez were workers at the new factories along the border with the United States, the unregulated maquiladoras that have sprung up in the wake of the North American Free Trade Agreement.

In the book's longest section, "The Part about the Crimes," we learn the names, one by one, of

CONTINUES ON PAGE 40 »

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Vanishing CONT.>>

111 of these murdered women. In terse, police-blotter language, Bolaño describes the crime scenes — the girls’ clothing, their disappearances, and the police investigators’ attempts to construct the last hours of their lives. Their bodies are discovered slashed, stabbed, bound, gagged, and always raped, in ditches, landfills, alleys, or along the side of the highway. Seen from these vantage points, Bolaño’s Santa Teresa is a disjointed place, seemingly patched together from snatches of barely remembered nightmares. Shantytowns and illegal toxic dumps spring up everywhere in “the shadow of the horizon of the maquiladoras.” It is a city that is “endless,” “growing by the second,” a new type of urban zone in a Latin America that has become a laboratory for free trade policy experiments. It is a city made unmappable by globalization.

Bolaño clearly intends the reader to see the disappearances as the inevitable byproduct of the cheapness of life in the maquiladora economy, yet the killings also eerily evoke the disappearances in fascist 1970s Chile and Argentina. These murders are an open secret, virtually ignored by the media. Residents almost superstitiously refer to them only as “the crimes.” The Santa Teresa police respond to the killings with a staggering indifference and ineptitude that might suggest complicity. The maquiladoras are ominous, hulking windowless buildings often in the center of town, not unlike the torture cells once hidden in plain sight in Buenos Aires (Bolaño even names one of them EMSA, an obvious play on Argentina’s most notorious concentration camp, ESMA), and many of the women’s bodies are discovered in an illegal garbage dump called El Chile. 2666 suggests that the unrestrained capitalism of the free-trade era is the ideological descendent of the 1970s South America state repression from which Bolaño fled, and that the killings in Santa Teresa are in part a recreation of the Pinochet-era disappearances.

While the scenes Bolaño describes are grisly, his language is clinical, the cold camera eye of the lone detective gathering evidence. The collective impact of story after story starts to accrue into its own profoundly moral force. By giving name and face to

hundreds of disappeared women, Bolaño suggests that literature is a political response, a way to make wrongs right by bearing witness. While it would certainly be a mistake to read 2666 strictly as a political tract, Bolaño explicitly ties writing to justice in a rambling digression about the African slave trade. A Mexican investigator of the killings points out that it was not recorded into history if a slave ship’s human cargo perished on the way to Virginia, but that it would be huge news in colonial America if there was even a single killing in white society: “What happened to (the whites) was legible, you could say. It could be written.” For Bolaño, the search for justice is partially about who can be seen in print.

Bolaño wrote without a net, over the abyss of atrocity into which his generation vanished.

At a literary conference in Seville six months before his death, Bolaño joked that his literary stock might rise posthumously. Sure enough, Bolaño the man has, ironically, vanished after his untimely death, lost in the fog of fame in the English-speaking world. Mainstream critics call his work “labyrinthine” — perhaps English-language critics’ stock adjective for Latin American writers — in a rush to “discover” a new Borges. Bolaño was a high-school dropout who bragged of discovering literature by shoplifting books. He claimed to be a former heroin addict who hung out with the FMLN in El Salvador. His genius deserves comparison to the great Borges, but it’s safe to say that, unlike Borges, a literary lapdog of Argentina’s generals, Bolaño would never have addressed the military leaders of the fascist Argentine coup as “gen-

tlemen.” Bolaño wrote without a net, over the abyss of atrocity into which his generation vanished. He did so in an effort to make a literature that recorded for all time where the bodies were buried. As a female reporter in 2666 says, “No one pays attention to these killings, but the secret of the world is hidden in them.”

The dangers of believing false narratives should be evident by now. In the wake of our current financial collapse, it is now widely understood that the U.S.’s sense of itself as the richest and most powerful nation in the world has been kept artificially afloat in the recent past by the import of cheap goods and credit from China. These cheap goods are manufactured under labor and environmental conditions much like those of Bolaño’s maquiladoras — conditions we tell ourselves we would never allow here at home, yet which are vital to our economic survival. Dealings with China have, instead, spread repressive tactics in reverse back to corporations from the United States, such as when Google memorably agreed to remove all reference to the 1989 Tiananmen Square massacre from its Google China site.

There is a crucial difference between hope and self-delusion. In its dogged search for uncomfortable truth, 2666 creates a hard-won hope that is different from the way in which that word manifests on the campaign trail. It respects the hope that truth matters, that staring it down can provide the shock of self-awareness that makes real change possible.

In the meantime, there is the hope of literature itself. In 2666, Bolaño devotes a scene to one of his disappeared characters, a Spanish poet who lives out his days in an insane asylum in the countryside. The poet’s doctor — who in a classically deadpan Bolaño twist tells us he is also the poet’s biographer — reflects on the asylum the poet has vanished into. “Someday we will all finally leave (the asylum) and this noble institution will stand abandoned,” he says. “But in the meantime, it is my duty to collect information, dates, names. To confirm stories.” **SFBG**

Erick Lyle is the author of On The Lower Frequencies: A Secret History of The City, out now on Soft Skull Press.

food + drink

(1) King cake, gumbo, and hurricanes

(2) Plantain cake with tamarind sour cream, Boogaloos, SF

(3) The almighty Samoa, God of Girl Scout Cookies

(4) Oscar Night stromboli with truffle ham, sopressata, cream sauce, and greens

(5) Gigande beans with greens and feta, Parea, SF



Radio nights

By Paul Reidinger

> paulr@sfbg.com

Radio Africa and Kitchen is described by its Web site as a “nomadic” restaurant, but if it has anything like a home, it’s Coffee Bar, the Multimedia Gulch spot kitty-corner from Circolo. This juxtaposition isn’t as unlikely as it seems. Although the first thing you smell when you step into Radio Africa is coffee, the smell reminds you that coffee is native to the highlands of east Africa — and Radio Africa’s food is east African in influence.

The maestro of the project is Eskender Aseged. In the autumn of 2004, having cooked professionally in Bay Area restaurants for two decades,

he began Radio Africa on a small scale in his own home, serving dinners that reflected the cuisine of his native Ethiopia to groups of 15 or 20 people. Today, the heart of the drill remains much the same: inventive and elegant cooking that emphasizes healthfulness and carefully chosen ingredients in an atmosphere of festivity.

Despite the arresting name, Radio Africa and Kitchen is several steps removed from Africa. It doesn’t even much resemble the Ethiopian restaurants you find in the Western Addition. Coffee Bar is a redoubt of pure Mission District monied hipsterdom: a vault of brick, concrete, and stainless steel, with industrial-style lighting, a gigantic door, and a large mezzanine.

On that mezzanine you will find the flickering light of votive candles. There are also big tables for big parties, along with a dining counter overlooking the bar. The Wi-Fi connection must be especially good at the counter, because it seems to attract diners with laptops, who sit there with plates of food while gazing into glowing screens like hardworking controllers at NASA’s Johnson Space Center, gobbling some takeout while maintaining radio contact during a space walk.

I do wonder about the etiquette of peering at a laptop, or into a handheld, while having dinner, especially when the food is as good as Radio Africa’s. Much as I love the traditional way of presenting the highly spiced dishes of

Ethiopia and Eritrea — family-style, on mats of *injera* — I was delighted to find some of the flavors of east Africa handled in a different way, passed through a California filter. Also I was pleased to find meat de-emphasized, though I like meat. If you’ve been to one of the old-line places, you’ve probably noticed the prominence of beef. Radio Africa favors seafood and chicken instead, and many of the best dishes have no flesh at all.

We were particularly impressed by a green-bean salad (\$6) — really an arugula salad with green beans, slivered almonds, dabs of notably creamy goat cheese, and long fingers of white, faintly blushing radish bound together with a simple vinaigrette. A salad like this one reminds us that there is an

art to salad-making, particularly in winter, when not only is matériel in short supply but the human response to uncooked vegetables is at its most reluctant and in need of coaxing.

Edamame hummus (\$6) was very much like the usual chickpea kind, except with a faint sheen of green. The hummus was dressed with argan oil, which is derived from the pits of a fruit tree native to Morocco and is thought to have many health benefits similar to those of olive oil. For dipping, the kitchen offered rounds of Tartine sourdough baguette.

Were the mushroom crostini (\$6) mounted on rounds of toasted Tartine bread? The menu did not give the bread’s provenance, and Tartine would

CONTINUES ON PAGE 42 >>

At Radio Africa and Kitchen, chef Eskender Aseged (pictured) gives a California spin to East African flavors with dishes like carrot soup and Dungeness crab (pictured).

GUARDIAN PHOTO BY RORY MCNAMARA

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Radio nights CONT.

be a reasonable guess, but the question was mostly mooted by the tastiness of the topping: a coarse purée of brown mushrooms seasoned with *berbere* (an Ethiopian form of chili powder) and swabbed onto the toasts along with bits of basil and shreds of manchego cheese, for a hint of tang.

Seared Maine sea scallops (\$6) came embedded in a purée of cauliflower (about the consistency of riced potatoes), stewed alicha-style. Scatterings of minced chive helped

this plate avert a complete white-out, as did the crusting on the scallops themselves, which can be overpoweringly rich and sweet but weren't here.

Usually a special vegetarian plate makes me suspicious, but Radio Africa's fantasy (\$16) was a small ensemble masterpiece. The dramatis personae included lentils in two guises (green were mashed into something like dal; beluga remained whole), an expertly seasoned eggplant caviar, a wintry tagine of fennel and chard spooned over a foundation of couscous, and (also charmingly wintry) a

chestnut salsa to bind the players into a whole of still-discernible parts.

The fantasy was so good that the menu's premier item, a chunk of true Alaskan cod (\$20), crusted with flaps of artichoke heart and seated on a low hill of couscous in saffron broth, slightly paled by comparison. We devoured it nonetheless, while noisy birthday parties unfolded at spacious tables on either side of us.

As befits the abbreviated menu, dessert is typically limited to a single possibility, such as vanilla ice cream (\$6) — organic, in two scoops — with

a couple of fabulously intense lemon cookies, a few blueberries, and a pudding of chocolate sauce, the last two items combining in a strange harmony as well as providing a wealth of antioxidants and going well with coffee, which — not surprising given the circumstances — is available. **SFBG**

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3/17 Fillmore



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3/20 Rickshaw Stop

OK GO

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3/26 Mezzanine

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3/27 Bottom of the Hill

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3/28 Cafe du Nord

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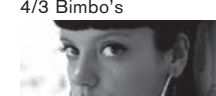
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CHEAP EATS I love how, on the train, you can see into people's backyards. Backyards are so much more interesting to me than front ones. What you don't see from the road ... it's the same in California as Iowa as Pennsylvania: piles of colorful plastic trash, tarp-covered mounds of mysterious not-yet-trash, broken-down swimming pools with bikes sticking out of them, neurotic dogs and malicious children tied to trees ...

Sometimes, just outside of cities, between the tracks and the freeway, you see tent towns or hobo jungles, cluttered camps tucked into clusters of trees or just trying to hide in weeds and bushes. Sometimes there is smoke billowing up from a fire pit and you are free to think about coffee or a can of beans.

But litter is more beautiful than people think, especially blooming in an otherwise pristine "natural" landscape. Although ... I would argue that our trash is natural too, that Coke cans and candy wrappers are to rocks and leaves what Miles Davis is to wind and rain. We make stuff that outlives us, get over it. Or not. Either way, detritus makes me want to dance.

What I *don't* like about train travel, on the other hand, is the museum piece doofus who gets on in Sacramento and blabs about the Donner Party and this scenery and that history, PA system crackling, fracturing, and feeding back, all the way to Reno. I tried to drown him out with my headphones but Utah Phillips wasn't loud enough. But Abba was, thank you for the music.

After Reno it doesn't matter. You are too rattled and fuzzy to care — about the sunset or canyons, or the Colorado River, or the Great Plains. Of course, without the voice directing you to look at this, look at that, you tend to notice every single thing.

Two nights in a row I dreamed about tornadoes. The first night I was home in bed, and the second night I was on the train. Only thing tying the two nights together was what I'd had for dinner: Zachary's pizza. So if I dream about tornadoes tonight, after eating Zachary's yet again, then we will know the cause.

I've got a little cooler and am the envy of this choo-choo train, because I'm holding Zachs.

My thinking: nothing packs more caloric and nutritional value per square inch than a slice of deep-dish pizza. One little piece is a whole big meal. Plus pizza is good hot or cold, as every rocker knows, and it travels well. Well, it travels well in a cooler on a train. Not so much so in a pizza box in the rain. I had to walk five or ten blocks in a downpour, trying to hold my little umbrella over both me and this two-ton pizza. We both got soaked, and the toppings slipped off of the pie and my hat fell off of me. But we made it, and reassembled, and dried off, and by the time I get to Chicago I will have eaten Zachary's for four straight days, and presumably will have dreamed about tornadoes for four straight nights.

But I mean to tell you about Christopher's burger joint, which is my new favorite burger joint by virtue of being a little closer to my house than Barney's. The burgers are made out of Niman Marcus designer cows, but the place itself has a lower brow feel to it, which of course I like.

And they have shoestring french fries, which I like.

Just be ready with the salt and pepper and hot sauce, because nothing, not even the spicy burger, was seasoned very much.

I ate there on a date (speaking of flavorlessness) with one of those guys who only really knows how to talk about himself. You know, the one with an hour-long answer to every question you ask, but he doesn't have one single question for you. While not exactly what I'm looking for, these dates always go well for me, because while he's talking, I get to focus on my burger. And fries. Which is ultimately what I'm more interested in.

My date said (among 9 million other things) that he'd met the owner of Zachary's and, ha ha, told him that Zachary's was the second-best pizza he'd ever had. And when Zachary asked whose he liked better he said his own homemade pizza. Dude makes better pizza than Zachary's! And I have no reason not to believe him, except that — and this is pretty flimsy as well as retroactive — I did not dream about tornadoes that night. **SFBG**

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film

San Francisco-based experimental filmmaker Nathaniel Dorsky screens three recent works in a San Francisco Cinematheque program at the San Francisco Museum of Modern Art. At right, philosopher Slavoj Žižek ruminates on ecology while surrounded by garbage in *Examined Life*.



The illuminated room

Silent songs in the devotional cinema of Nathaniel Dorsky

By Johnny Ray Huston
› johnny@sfbg.com

It would be revealing, if not revelatory, to ask Nathaniel Dorsky to name his favorite times of the day in which to film — if asked to comment on seasons in San Francisco, one senses he could likely break down the differences in quality of light from hour to hour. This assertion is probably presumptuous, but a single shot in Dorsky's *Sarabande* (2008) — of a woman and child and a glass door — prompts it. Just one of many of Dorsky's moving pictures that pierces through its sheer clarity — a kind of beauty that hurts and heals — the shot is brighter than most of Dorsky's daylight visions. It has a downtown light that is different from that of the avenues and garden paths where some of his recent work resides.

As Dorsky inspires some of the most open-mindedly and -heartedly conversant writing on film today, perhaps it's time to claim him as a San Francisco filmmaker, acknowledging that while such a tag suits him, his films strip away such restrictive labels. In an excellent preliminary response

to *Sarabande* and *Winter* (2008), the critic Michael Sicinski referred to the latter as a corollary to the “sharp, biting cold” of San Francisco winters, a description that makes me want to replace “sharp” and “biting” with “wet” and “lingering,” while adding bone-deep for good measure. Somehow, *Winter* makes these qualities revivifying.

Winter is bejeweled by rain — its splendor is an earthy, non-campy variant of the bedazzled visions of gay filmmakers such as Kenneth Anger, James Bidgood, and Jack Smith. I'll switch to a confessional voice and admit that, in comparison to Michigan's windy and below-freezing baptisms, I find San Francisco winters tortuous to endure. They've played host to my worst depressions. To behold — and then remember — a film devoted to them is to receive a gift.

Shadowplay and reflection are the essence of cinema, and Dorsky makes cinema from their occurrence within daily life. Dorsky's films are elemental. One can posit them as a manmade form of photosynthesis — just as sunlight passes through leaves and makes

them semi-transparent (a process that attracts Dorsky's gaze), so light passes through celluloid so it can become something on the screen. A passage in *Song and Solitude* (2005-06) looks up at the moon in the night sky, and what a star — the greatest movie star? — it is.

Dorsky's films are silent. They are also songs. “Dark and stately is the warm, graceful tenderness of the *Sarabande*,” he writes in a brief description of *Sarabande*. Yet faster and livelier is Dorsky's editing there, so that — as Sicinski perceptively notes — the singular montage he (and perhaps the late Warren Sonbert, in a brotherly way) developed undergoes a transformation, and certain images recur or echo in a musical or Apichatpong-like manner. The first time I saw *Winter* and *Sarabande* I had a terrible headache, and by their conclusion, I felt better than “normal,” so it was funny to reread Dorsky's book *Devotional Cinema* (2003-05) recently and see him relate a similar experience about attending a Mozart opera. These films are more than cinematic Tylenol, though. Composed from a singular point of view, they're ravishing — on a human, rather than crushingly panoramic, scale. **SFBG**

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EVERYDAY WISDOM: EXAMINED LIFE BRINGS THEORY TO THE STREETS

Taking her cue from the oft-cited Socratic proscription that “the unexamined life is not worth living,” Winnipeg-born director Astra Taylor returns from the success of her 2005 documentary *Žižek!* to offer a Lyceum of pontificating sophists. *Examined Life* finds the 20something Taylor, a New School graduate turned New Waver, engaging in itinerant tête-à-têtes with some of the most venerated — and occasionally vilified — theorists of the last 40 years.

Interviewees, who appear in roughly 10-minute blocks, include civil rights advocate and cultural historian Cornell West, queer theorist and *Gender Trouble* provocateur Judith Butler, and Slovene Lacanian Slavoj Žižek, the so-called “Elvis of cultural theory.” Channeling the philosophic tradition of flânerie, Taylor purposely extracts her subjects from the academic setting in which they are usually immured and films them in mid-stride — at the street corner, boutique and even the garbage dump. The final product has a jet-setting, gonzo aesthetic, as the documentary shuttles from London to New York to San Francisco to interrogate her subjects.

Butler, Žižek, and Michael Hardt (Duke professor and coauthor with Antonio Negri of several notable Autonomist tomes) are the most fascinating to inspect onscreen, likely because of the contentious aura that surrounds their collective work. Butler's ambulating meditation on the politics of disability has an introspective subtlety when paired with Žižek's screed on the ecology movement, delivered amid piles of rubbish — while Hardt's discussion of revolution is all the more odd set on Central Park's limpid Turtle Pond. Throughout, Taylor is determined that motility (walking, rowing, driving) is a dominant leitmotif, whether it be languid and reflexive or brusque and pedantic. While the conversations self-consciously aim toward jargon-free transparency and inclusivity, the film's attempt at hipster populism will probably fall on deaf ears outside of the university circuit.

Examined Life's choice of celebrity theorists will, of course, provoke questions as to why certain icons were included and others were left out. So, obnoxious as it may sound, where was Paul Virilio or Giorgio Agamben or Michael Taussig? A sequel may be in order. **(Erik Morse)**

EXAMINED LIFE opens Fri/6 at the Sundance Kabuki.

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IN ASSOCIATION WITH LEGENDARY PICTURES A LAWRENCE GORDON/LLOYD LEVIN PRODUCTION A ZACK SNYDER FILM "WATCHMEN" MALIN AKERMAN BILLY CRUDUP
MATTHEW GOODE CARLA GUGINO JACKIE EARLE HALEY JEFFREY DEAN MORGAN PATRICK WILSON MUSIC BY TYLER BATES EDITED BY WILLIAM HOY, A.C.E.
PRODUCTION DESIGNED BY ALEX McDOWELL, RDI DIRECTOR OF PHOTOGRAPHY LARRY FONG EXECUTIVE PRODUCERS HERBERT W. GAINS THOMAS TULL BASED ON THE GRAPHIC NOVEL CO-CREATED BY DAVE GIBBONS AND PUBLISHED BY DC COMICS
SCREENPLAY BY DAVID HAYTER AND ALEX TSE PRODUCED BY LAWRENCE GORDON LLOYD LEVIN DEBORAH SNYDER DIRECTED BY ZACK SNYDER

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WATCHMEN: THE END IS NIGH - Download the Game March 2009 - www.WatchmenVideoGame.com

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“Lupino Noir”

» REVIEW A Royal Academy of Dramatic Arts-trained Londoner born to Brit vaudeville parents, Ida Lupino improbably wound up one of hardboiled studio Warner Bros.’ favorite tough all-American dames in the 1940s. Albeit not quite favored enough: WB already had Bette Davis and Ann Sheridan, and then acquired Joan Crawford, so Lupino didn’t get the pick of parts despite some stellar work. When they let her go in 1947, she continued to act but proved her mettle by becoming something extremely rare: a director, writer, and occasional producer. She was, in fact, the only woman occupying a Hollywood director’s chair at the time. Lupino directed features just between 1949 and 1953 (then innumerable TV episodes for another 15 years), but they’re all admirably taut little black-and-white “B’s” with a penchant for taking on sensational themes in a no-nonsense manner.

This Film on Film Foundation double bill revives two. *The Bigamist* (1953) stars Edmond O’Brien as a businessman explaining to a shocked adoption agency investigator (Edmund Gwenn, *Miracle on 34th Street*’s Santa) how he came — with the best intentions, really — to be married to both elegant San Franciscan Joan Fontaine and working-class Los Angeleno Lupino. The latter character is striking for being the kind of unapologetically self-reliant single woman portrait Hollywood generally wouldn’t get around to until much later in films like 1974’s *Alice Doesn’t Live Here Anymore*.

The real find here, however, is 1950’s *Outrage*, a surprisingly frank (even if the word “rape” is never uttered) study of a young woman’s psychological deterioration as a consequence of sexual assault. Attacked after a long, Expressionistically atmospheric stalking through a late-night warehouse district, young Ann (Mala Powers) has to endure the subsequent whispers and stares of neighbors and coworkers. (Her name was printed in the newspaper crime report — something not uncommon then.) Unable to cope, she flees town, ending up incognito as an orange-farm worker. But her lingering trauma can’t simply be run away from. *Outrage* has its flaws. Yet there’s still considerable force in the way Lupino stylistically conveys Ann’s panic attacks, and the screenplay’s unusual, sympathetic focus on aftereffects rather than the crime itself. **(Dennis Harvey)**

“LUPINO NOIR” double feature, Sun/8, 7:30 p.m., \$7. Pacific Film Archive, 2575

Bancroft, Berk. www.filmonfilm.org

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shama, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

» Azur and Asmar Shown here in an English-language version, this French-Belgian-Spanish-Italian coproduction by Michel Ocelot (of the *Kirikou* features) is a lush animated fable with a Middle Eastern feel. His mother having died giving birth, Gallic Prince Azur is weaned and raised by Magreb nurse Jeanne alongside her own same-aged son Asmar. Once he turns seven, however, his stern king father deems their friendship no longer suitable, finally severing it by sending Azur off to school and tossing the Arab mother and child out on their heels. As an adult Azur stubbornly insists on going off in search of the mythical djinn fairy Jeanne had described to

both boys in bedtime stories. Naturally, this quest experiences several unexpected and increasingly fantastical detours as he reaches North Africa and is reunited with a greatly changed Asmar. Ocelot’s first film to utilize digital rather than hand-drawn techniques is initially a bit off-putting in its character designs, which have the stilted, blank, doll-like feel that marred movies like 2004’s *The Polar Express*. (There’s also one character conception, “comedy relief” figure Crapoux, that’s just plain annoying.) But the extravagantly beautiful overall visual design, informed by traditional Islamic art, is so eye-popping you won’t mind the wait until the sometimes halting narrative starts building its measure of enchantment. There’s also a nice, not-too-heavy-handed message about tolerance and fanaticism sandwiched in. While probably too off-beat to hold the attention of very small children, this is definitely one ‘toon you can take kids to for your own enjoyment as well. (1:39) (Harvey)

Examined Life See “Streetwise.” (1:28) *Shattuck, Sundance Kabuki*.

» Medicine for Melancholy In the aftermath of a party, two 20-something San Franciscans wake up in bed together with no recollection of

how they got there. They exchange names at a Noe Valley coffee shop and share a cab in cold silence. She leaves her wallet behind. He hunts her down online to return it. From there, they begin a convincing dance of seduction infused with excitement, disclosure, and tenderness. Micah (Wyatt Cinach) is immature, self-effacing, and strong, while Jo (Tracey Heggins) is confident, grown-up, and intense. What they learn about each other — and what the film reveals — is on par with any postmodern romance. Writer-director Barry Jenkins has created complex characters trying to negotiate simple feelings in a difficult world; in mixing black and white with color to explore the relationship between setting and dialogue, director of photography James Laxton captures the sublime and gritty sides of San Francisco. *Medicine for Melancholy* is important because it spotlights the most overlooked aspect of SF’s changing face: black people, and the lack thereof. Micah and Jo are black and their race plays into the affair in surprising and subtle ways. Jenkins has said that *Medicine for Melancholy* is “a simple, straightforward film that illuminates the modern complexities of living as a declining minority in America’s major cities.” At the time *Medicine for Melancholy* was filmed, SF’s black population was 7 percent and dropping. As one of the remaining black people in SF, I know that black flight is a reality here. The self-evident gentrification and anti-black sentiment of the city play heavily into the dynamic of this movie’s couple. “Why is everything that is ‘indie’ mean ‘not black?’” Micah asks at one point. Conversations like these have been going on among my dwindling number in San Francisco for too long. Until now, only we have heard them. Tell people about *Medicine for Melancholy*. In the face of an impending cultural extinction and the potential loss of SF’s soul, this excellent movie is part of a necessary discussion. (1:27) *Embarcadero*. (D. Scot Miller)

Phoebe in Wonderland A rebellious little girl (Fanning alert! No, not Dakota — the other one) finds an inspiring role model in her drama teacher. (1:36)

Watchmen That sound you hear is the geek nation, panting. (2:42) *Grand Lake, Marina, Orinda, Presidio*.

» The Wild Child Prior to seeing *The Wild Child*, I was unaware of Victor of Aveyron’s story. Found in the woods in 1798, he was presumed to be around 11; he’d fended for himself since roughly age four. He was a wee bit animalistic. A doctor became fascinated by the boy, took him in, and tried to civilize him. *The Wild Child* (originally released in 1970) tells this true tale really well — it feels almost like a documentary as the caring Dr. Itard relates his trials with Victor, explaining his progress. (Modern viewers may think Victor resembles Chris Kattan’s *Saturday Night Live* character Mr. Peepers at times — but I digress.) Directed by Francois Truffaut, who also stars as Itard opposite Jean-Pierre Cargol as Victor, this stunning piece of film just might have you searching Wikipedia for the case’s true facts. The director’s daughter, Laura Truffaut, who has a cameo in the film, appears at both evening shows in San Francisco Fri/6 and at the late afternoon and early evening show in Berkeley Sat/7. (1:25) *Shattuck*. (Gregory)

ONGOING

» The Betrayal *The Betrayal* fascinates like other rare, intimate documentaries shot over long periods. This one began a quarter-century ago, when director Ellen Kuras contacted 19-year-old Thavisouk Phrasavath (credited as co-director and co-writer, and the film’s sole editor) for lessons in speaking Lao for an unrelated project. His personal story — past, present, evolving — took up any time not occupied by Kuras’ cinematography career, which has encompassed features and docs by Spike Lee, Jonathan Demme, Jim Jarmusch, and others. Phrasavath’s father was a Royal Army officer seduced by better pay and the promise that his own country’s best interests were being served — even when he plotted its bombing targets. After long service, the Americans’ abrupt pullout got him arrested, sent to re-education camp, and assumed executed by loved ones. Considered traitorous along with her 10 children, his wife Orady desperately bribed smugglers for their safe expatriation. She chose the United States as an asylum destination, believing that a government grateful for her husband’s sacrifices would “take care of us when we get to America.” The clan got dumped in a decrepit mid-1980s Brooklyn apartment shared with other Southeast Asian refugees, next to a crack house and surrounded by gang violence. Kuras was there then, and later on when some startling changes occurred in the Phrasavath family saga. A rare new documentary that really belongs on the big screen, *The Betrayal*’s flowing lyricism gracefully connects a poignant family history to larger sociopolitical and extra-large spiritual themes. It’s an almost sinfully beautiful movie about ugly global realities. (1:36) *Shattuck*. (Harvey)

Bride Wars (1:30) *SF Center*.

» **The Class** Everybody has their favorite high school movie (1967's *To Sir, with Love*, 1989's *Dead Poets Society*, whatever), but once you've seen Laurent Cantet's *The Class*, everything before it may seem hopelessly phony. This extraordinary feature — developed over a year's course with actual students and faculty of a Parisian suburban h.s. — has bestselling author François Bégaudeau playing himself as a language teacher struggling (not always gracefully) to instruct variably assimilated ethnic teens in proper Frenchspeak they think dated and irrelevant. His pushy frankness breaks through their resistance, but also invites bitter, immature misunderstanding. Over two hours' long, *The Class* races by, as engrossing as it is deceptively simple. It's at once a joy, tragedy, time capsule, and universal snapshot of moral gray zones. It's something quite wonderful. The subject may sound tedious, but trust me: you'll be glad you went. (2:08) *Clay, Shattuck, Smith Rafael*. (Harvey)

» **Confessions of a Shopaholic** (1:52) *Oaks, 1000 Van Ness*.

» **Coraline** (1:40) *1000 Van Ness*.

» **Crips and Bloods: Made in America** (1:45) *Roxie*.

» **The Curious Case of Benjamin Button** (2:47) *1000 Van Ness, Shattuck*.

» **Doubt** (1:44) *SF Center, Shattuck*.

» **Echelon Conspiracy** (1:46) *1000 Van Ness*.

» **Fired Up** (1:30) *1000 Van Ness, SF Center*.

» **Friday the 13th** (1:40) *1000 Van Ness*.

» **Frost/Nixon** (2:02) *Presidio, Shattuck*.

» **Garrison Keillor: The Man on the Radio in the Red Shoes** (1:26) *Roxie*.

» **Gomorra** (2:15) *Embarcadero*.

» **Gran Torino** (1:56) *1000 Van Ness, Shattuck*.

» **He's Just Not That Into You** (2:07) *1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki*.

» **I've Loved You So Long** (1:57) *Oaks*.

» **The International** (1:58) *California, 1000 Van Ness, Sundance Kabuki*.

» **Jonas Brothers: The 3D Concert Experience** (1:16) *SF Center*.

» **Man on Wire** (1:34) *Oaks*.

» **Milk** (2:05) *California, Empire, Marina, Piedmont, Sundance Kabuki*.

» **Moscow, Belgium** (1:55) *Sundance Kabuki*.

» **Paul Blart: Mall Cop** (1:27) *SF Center*.

» **The Pink Panther 2** (1:32) *SF Center*.

» **Push** (1:51) *1000 Van Ness*.

» **The Reader** (2:05) *Albany, Embarcadero, Empire, Grand Lake, 1000 Van Ness, Orinda, Sundance Kabuki*.

» **Revolutionary Road** (1:59) *SF Center, Shattuck*.

» **Slumdog Millionaire** (2:00) *Albany, Embarcadero, 1000 Van Ness, Orinda, Piedmont, Presidio, Roxie, Smith Rafael, Sundance Kabuki*.

» **Silent Light** (2:22) *Sundance Kabuki*.

» **Street Fighter: The Legend of Chun-Li** (1:36) *1000 Van Ness*.

» **Taken** (1:30) *1000 Van Ness*.

» **Two Lovers** The crazy beard. The perpetual slack-jawed gum chewing. The god-awful hip-hop routine. The distracted mumbling. Yes indeed, lately Joaquin Phoenix has been acting kinda, well, off. Thankfully, he can still manage to turn the "off" off, or at least channel it into a gently brilliant performance. As the disturbed, lovesick Leonard in James Gray's film of equal subtle brilliance, a slow-burn Phoenix charms his way into the lives of Sandra (Vinessa Shaw), a sweet yet vaguely boring friend of the family, and Michelle (Gwyneth Paltrow) an emotionally disturbed neighbor. The bipolar Leonard clearly has an affinity for the latter, but the persistent theme of community and familial bonds (a matronly Isabella Rossellini is heartbreakingly sincere as Leonard's overprotective Brooklyn-immigrant mother) paints any pretense of star-crossed love conquering all as naïve as Leonard's plaintive, desperate wooing ("manic pixie dream girl" Michelle ain't). This is a love story about a man-child made for grown ups. Hopefully Phoenix will take note. If not, *Two Lovers* qualifies as a fittingly ironic swan song to a storied, all-too-brief acting career. (1:48) *Embarcadero, Piedmont, Shattuck, Smith Rafael*. (Devereaux)

» **Tyler Perry's Madea Goes to Jail** (1:43) *Grand Lake, 1000 Van Ness*.

» **Vicky Christina Barcelona** (1:37) *Oaks*.

» **Waltz with Bashir** (1:30) *Shattuck*.

» **The Wrestler** (1:45) *California, Empire, Presidio*.

REP PICKS

» **"Lupino Noir"** See pick box. *Pacific Film Archive*.

» **"Nathaniel Dorsky: Three Songs"** See "The Illuminated Room." *SFMOMA. SFBG*



Watchmen, out Fri/6, kick-starts the summer movie season a tad early. | PHOTO COURTESY OF WARNER BROS. PICTURES

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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CLOSING FILM – TREELESS MOUNTAIN
Thur 3/19 – 7pm, Sundance Kabuki Cinemas

Six-year-old Jin and her little sister's lives are drastically changed when their struggling mother leaves them under the care of their alcoholic aunt. Left to fend for themselves, the girls must survive hardship and trauma as they wait and hope for their mother's return. An uplifting tale of resilience from the award-winning director of *IN BETWEEN DAYS*.



CENTERPIECE – FRUIT FLY
Sun 3/15 – 6:15pm, Castro Theatre

The composer and co-star of *COLMA: THE MUSICAL* returns with this loud-and-proud, indie-Asian-gay hijacking of *THE UMBRELLAS OF CHERBOURG*, that aims his poisoned pen and catchy Casio keyboards toward San Francisco and the performance artists, irritating roommates, fag hags, leather bears and versatile bottoms that sing and dance therein.



DIRTY HANDS
Sat 3/14 – 9:30pm, Castro Theatre

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Zero Film Fest West Coast Tour," films by self-financed artists, Thurs, 8pm. "Wholphin No. 8," Fri, 8. Club Sandwich presents: "Life of a Craphead, the Blanket, and Slomo Horror," short films, Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. **Amarcord** (Fellini, 1974), Wed-Thurs, 2, 4:25, 7, 9:25. "Star Trek Movie Marathon:" •**Star Trek: The Motion Picture** (Wise, 1979), Fri, 2:15, 7, and **Star Trek II: The Wrath of Khan** (Meyer, 1982), Fri, 4:45, 9:30; •**Star Trek III: The Search for Spock** (Nimoy, 1984), Sat, 2:30, 7, and **Star Trek IV: The Voyage Home** (Nimoy, 1986), Sat, 4:35, 9:05, and **Star Trek V: The Final Frontier** (Shatner, 1989), Sun, 2:45, 7, and **Star Trek VI: The Undiscovered Country** (Meyer, 1991), Sun, 4:50, 9:05.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **The Class** (Cantet, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. **Two Lovers** (Gray, 2008), call for dates and times. "Mostly British Film Series:" **The Balloon** (Down, 2008), Wed, 7. "Beyond Borders International Family Film Series:" **Kirikou and the Wild Beasts** (Ocelot, 2005), Sat-Sun, 1.

"CINEQUEST FILM FESTIVAL" Various San Jose venues; (408) 295-FEST, www.cinequest.org. Most shows \$5-10. Now in its 19th year, the festival includes 150 films and forums, with a focus on the theme "transform." Through Sun/8.

"CONTRA COSTA INTERNATIONAL JEWISH FILM FESTIVAL" Various venues in Pleasant Hill, Walnut Creek, and Livermore; (510) 839-2900, ext 256,

www.eastbayjewishfilm.org. Most shows \$6-11. Now in its 14th year, the festival highlights thirty films from nine countries. Through Fri/6.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **The 11th Hour**, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@millibrary.org. \$10. "Northern Exposure: O Canada:" **The Apprenticeship of Duddy Kravitz** (Kotcheff, 1974), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **The 400 Blows** (Truffaut, 1959), with a lecture by Marilyn Fabe, Wed, 7. "Martin Rejtman in Person:" **The Magic Gloves** (Rejtman, 2003), Wed, 7:30; **Copacabana** (Rejtman, 2007), Thurs, 7:30. "Agnès Varga: Cinécriture:" **La Pointe Courte** (1954), Fri, 6:30; **Cléo from 5 to 7** (1961), Fri, 8:30; **Le bonheur** (1965), Sat, 6; **Cinévardaphoto** (1963-2004), Sun, 4:30. **The Silences of the Palace** (Tlatli, 1994), Sat, 6. "The Way of the Termite: The Essay in Cinema:" **Train of Shadows: The Specter of Le Thuit** (Guerin, 1997), Sun, 2; **Je tu il elle** (Akerman, 1974), Tues, 7:30. Film on Film Foundation presents: "Lupino Noir:" •**The Bigamist** (1953), Sun, 7:30, and **Outrage** (1950), Sun, 9:15.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **The Black Rock: The Untold Story of the Black Experience on Alcatraz** (Epps, 2008), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **Brazil** (Gilliam, 1985), Fri-Sat, 7:15, 9:50 (also Sat, 2, 4:35). **A Christmas Tale** (Desplechin, 2008), Sun-Mon, 8 (also Sun, 2, 5). **Belle de Jour** (Buñuel, 1967), March 10-11, 7:15, 9:30 (also March 11, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Crips and Bloods: Made in America** (Peralta, 2007), Wed, 9:20. **Garrison Keillor: The Man on the Radio in the Red Shows** (Rosen, 2008), Wed-Thurs, 7, 8:45. **Slumdog Millionaire** (Boyle, 2008), Wed, 7. "San Francisco Irish Film Festival:" **Saviours** (2007), Thurs, 8:15.

SF CENTER 835 Market, SF; www.apowerfulnoise.org. \$15. **A Powerful Noise** (Cappello, 2008), Thurs, 8. Sponsored by CARE in honor of National Women's Day.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; www.sfcinematheque.org. \$10. "Nathaniel Dorsky: Three Songs," Thurs, 7.

SAN FRANCISCO STATE UNIVERSITY Coppola Theater, 1600 Holloway, SF; (415) 738-9920, www.sfsutournees.xtreemhost.com. \$3. "Tournées French Film Festival:" **La Faute à Fidel!** (Gavras, 2006), Tues, 7:30.

VOGUE 3290 Sacramento, SF; www.voguesf.com. \$12.50. "Mostly British Film Series:" **Zebra Crossings** (Holland, 2008), Wed, 5:30; **Bitter and Twisted** (Weekes, 2008), Wed, 7:30; **Three Blind Mice** (Newton, 2008), Wed, 9:30; **Hunger** (McQueen, 2008), Thurs, 7:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-10. "Human Rights Watch International Film Festival:" **To See if I'm Smiling** (Yarom, 2007), Thurs, 7:30; "Youth Producing Change," shorts program, Thurs, 7; **The Sari Soldiers** (Bridgham, 2008), Thurs, 7:30; **Project Kashmir** (Khesghi and Patel, 2008), Thurs, 7:30. "Fearless: Strand Releasing Turns 20:" **Love is the Devil** (Maybury, 1998), Fri, 7:30; **The Wayward Cloud** (Tsai, 2005), Sat, 7, and **Help Me Eros** (Lee, 2007), Sat, 9:30; **The Living End** (Araki, 1992), Sun, 7:30. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317285-00 The following person is doing business as **IRONSIDE**, 680 2nd St., San Francisco, CA 94107. CRJ Partners II, LLC California, 216 Townsend St., San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date Jan 1, 2009. Signed Christopher M. Vance. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jan 28, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009 L#432103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317485-00 The following person is doing business as **LAURA PODWOSKI PSYCHOTHERAPY**, 1944 Fillmore St., San Francisco, CA 94115. Laura Podwoski, 362 Noe St. #2, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Laura Podwoski. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on February 4, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009, L#432001.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317540-00 The following person is doing business as **SUNFLOWER POTRERO HILL**, 288 Connecticut St., San Francisco, CA 94107-2403. GrandeHo's Inc. Calif, 2721 Hyde St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tse W. Ho. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Feb 06, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009, L#432002.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317598-00 The following person is doing business as **E&O CONSULTING**, 318 Duncan St. #1, San Francisco, CA 94131. Hasan Alemdaroglu, 318 Duncan St. #1, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 28, 2009. Signed Hasan Alemdaroglu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 10, 2009. **Publication date(s): February 18, 25, March 4, 11, 2009 L#432102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317656-00 The following person is doing business as **LEVEL 5**, 1321 Revere Ave., San Francisco, CA 94124. Douglas Ramirez, 1321 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/12/09. Signed Douglas Ramirez. This statement was filed with the County Clerk of the County of San Francisco, CA by Maribel Jaldon on February 12, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432201.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317839-00. The following person is doing business as **SQUARE ONE PRODUCTIONS**, 1736 Stockton St., San Francisco, CA 94133. Square One Productions Multimedia Incorporated in CA, 1353 Oak St., San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/2/09. Signed Angela Lin. This statement was filed with the County Clerk of the County of San Francisco, CA by Karen J. Hong Yee on Feb 18, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432202.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317890-00 The following person is doing business as **TRANG BANG**, 4135 Ceasar Chavez #12, San Francisco, CA 94131. Mai-Trang Thi Nguyen, 4135 Ceasar Chavez #12, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/4/09. Signed Mai-Trang Thi Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 20, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432303.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03179321-00 The following person is doing business as **RN74**, 301-301B Mission St., San Francisco, CA 94105. 301 mission Restaurant Co LLC, DE, 301 Mission St., San Francisco, CA 94105. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Philip E. Aarons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Feb 23, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432304.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318084-00 The following person is doing business as **A RESPONSIBLE PLANET PRODUCTIONS**, 101 Madrone Ave., San Francisco, CA 94127. Anton Travel Management, Inc. CA, 101 Madrone Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Feb 20, 2009. Signed Steven Anton. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on February 27, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432302.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318165-00 The following person is doing business as **MARCAN CONSULTING**, 232 Fowler Ave., San Francisco, CA 94127. Maori Marcan; Zvia Marcan, 232 Fowler Ave., San Francisco, CA 94127. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Maori Marcan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 3, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432301.**

NOTICE OF SALE OF UNCLAIMED PERSONAL PROPERTY
In accordance with California Civil Code Section 1988(b), personal property left by Lillian Biagas to the possession of NRB at 209 Sagamore Street, San Francisco, CA, 94112, will be sold at public auction Wednesday March 11, 2009, at 12:00 p.m., the highest bidder for cash. Property to be auction includes: Various picture frames, several trunks, refrigerator, various pieces of wood, speaker, various plastic bins, large book-case, various VHS tapes, treadmill, workout machine, various trash bags, three leather chairs, movie projector, movie screen, DVD player, various board games, various books, four mattresses, various shoes, various pillows, broken entertainment center, various figurines, day bed frame, small trampoline, entertainment center, stereo, various CD's, CD rack, China hutch, small end table, lamp, various clothing, various stuffed animals, pale pink dresser, several trophies, two small bathroom tables, plunger, various bathroom supplies, shower curtain, several candles and stands, plastic bathroom container, several suitcases, two blue buckets, small Christmas tree, fireplace tools, ash urn, three filing cabinets, iron, black dresser, manual workout chair, large screen T.V., small t.v., coat rack, small stereo speaker, T.V. dinner tables, several crutches, trash can, area rug, various kitchenware, candlestick holders, broom, breadbox, mug rack, wood chair, dresser with mirror, desk chair, standing jewelry box, large dresser with mirror, small VHS rack, small clock, several vases, statue, glass teapot, recliner chair, wood desk, computer monitor, computer tower, metal and wood desk, large floor fan, cabinet with glass door, bathtub seat, ladder, and other items of miscellaneous personal property with no apparent value. David R. Endres, APC, The Endres Law Firm, (530)750-3700 **Publication date(s): February 25, March 4, 2009. L#432203.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545713. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Annie Jiyoung Park & Johnny Wong for change of name. TO ALL INTERESTED PERSONS: Petitioner **ANNIE JIYOURG PARK & JOHNNY WONG** filed a petition with this court for a decree changing names as follows: Present Name: EMILY WONG. Proposed Name: **EMILY HEAJIN WONG**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 14, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 6, 2009 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): February 18, 25, March 4, 11, 2009, L#432101.**

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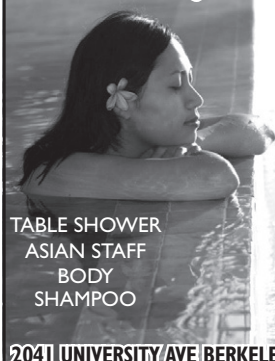


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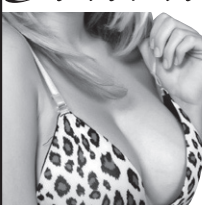
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An interesting turn

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I am a 39-year-old straight woman having the time of my *life* with sex. I have two questions for you.

First, my current somewhat exclusive (28-year-old hottie — irrelevant, I'm just braggin') sex partner and I both know that nothing that touches the anus should then touch the vagina without washing first. However, sometimes in the course of, well, intercourse, it accidentally happens, whether an accidental brush with the anus during vaginal intercourse from the back, or an accidental penetration of the vagina during anal intercourse. Is there anything that can be done to prevent weird vaginal consequences when this happens? Douche? If so what kind would be best?

Other question: My current SESP has a rather large penis (braggin' again) with a downward bend. This makes vaginal intercourse doggy style AMAZING, but every other position from the front that we've tried pretty painful. Any suggestions for positions we may not have thought of that would benefit from this kink in the dink?

Love,

Ouchie

Dear Ouch:

Excellent bragging! And who could blame you?

The anus/vagina question is eternal and vexing and probably (thankfully) somewhat blown out of proportion. There is of course a subset of women (heavily correlated with that subset of women who e-mail columnists who offend them, as it happens) who have vaginas like the princess and the pea, except the pea is anything and everything that could possibly cause a vaginal infection, and the princess is a vagina. So, pace the prolifically e-mailing vaginas, who shouldn't be taking my advice on this, many or really most vaginas simply aren't that delicate. You should try to avoid cross-contamination, of course you should, but as long as you stick with the front-to-back wipe and other basic common-sensical hygienic measures, honestly, you'll be fine. Has anything bad happened yet? How long have you been back-to-fronting with this wow-that's-young-but-hey-good-for-you hot guy, anyway?

The accidental brushing-up against I imagine must happen in so many acts of intercourse that if it were a likely route to infection we'd all be ... well, ew. There's no funny, clever way to describe the state of suffering from bacterial vaginosis. Let's just not be.

Your other accidental exposure, the "it just slipped in" part, though: really? This I don't think I've ever even heard before, that he'd be going about his anal business and accidentally perform vaginal intromission now and

then. That doesn't sound like such a great idea (although, again, have you had any problems?) but I think it could be avoided. Ask him to pay attention! Maybe he could use a hand as a sort of vestibule-guard (a doorman, if you will), or you could use yours. Maybe one of you could adjust an angle to make it less likely. Maybe you could, I dunno, insert a small device to block the entrance, which could be fun anyway?

My best advice after "don't do that," though, is just to keep everything clean. Wash before (not douche, just wash). Wash after. Pee a lot. Cleanliness is next to, well, possibly not godliness in this case, but certainly UTI-lessness. If you don't believe me, you can ask a porn star. I was looking around for one to quote on this and found one I happen to know personally (although not *that* personally), being interviewed at my very own home paper. It's Lorelei Lee, in the *Bay Guardian's* sex blog www.sfbg.com/blogs/sexsf/2009/02/ask_a_porn_star: "Shower immediately after every shoot," Lorelei says. "We are probably some of the cleanest people you know. That said, sometimes we do get UTIs or yeast infections or BV, in which case we go to the doctor like everyone else. Not too sexy, but not the end of the world either."

So there you have it. Take a shower. Take two.

Now, about your bendy guy. That's really funny, since people who talk about women's sexual anatomy and response (that would be me) are forever pointing out that you can have things stuck up there all your life and never have an orgasm from it because that *spot*, you know the one, just doesn't get enough attention unless the penetrative device has a bend in it. Fingers (crooked) work. Purpose-made toys work. That thing most obviously intended for penetrative purposes, though, that just doesn't work. Except when it does! You're having the time of your *life*? Isn't that good enough? I'm sorry, but there really is no other fix. Your fella's may bend, but it doesn't want to bend *back*. You don't want to be responsible for what could happen if you *try* to bend it back. So I think you're going to have to count your blessings and stick with what works. At least, in your case, it works very well indeed, and that is so much better than it works for so many other couples that all I can say is keep that guy; you'd miss him.

Love,
Andrea

Check out Andrea's new column "Now What?" in the cool new sex zine *Carnal Nation* (carnalnation.com). Catch Andrea's workshop "Is There Sex After Baby?" at Recess Urban Recreation (recessurbanrecreation.com) March 30. And if you have wondered about San Francisco Sex Information's famous sex educator trainings but never did anything about it, here's your chance. Classes start soon. Info and registration at sfsi.org.

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